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LESSON RECORD FORM

3115 English 33

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Lesson Number

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ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

SETTING, MOOD, AND POINT OF VIEW

SETTING

Setting refers to the environment surrounding a story's events. Setting includes the *place*, *time*, and *situation* of the people, events, and conflicts in the story.

Place

The *place* of the story refers to the actual physical background in which the story occurs. There are limitless locations where stories are enacted — a café in Paris, a ship at sea, a tropical lagoon, a colony on the planet Zeptiax. A subtler aspect of the background refers to the people in the surroundings that play no role in the story other than to complete the picture of reality. This could include other diners or the waiters in a restaurant scene, or a crowd or mob in the street outside, or the courtiers enjoying a formal ball in a king's court.

Time

The *time* of a story may refer to the period in history in which the action takes place, to a particular year, to a season of a year, to a certain time of day, to a specific moment in an important incident. In some stories, the time may just be suggested generally as the past, the present, or the future.

Situation

The *situation* of a story is related more closely to the events that have occurred to set up the circumstances in which the characters find themselves. For example, suppose a story opens with three characters who have crashed into a mountainside in frigid weather. They are slowly starving. The weather and their starving are part of the situation aspect of the setting.

Sometimes the setting is barely noticeable; other times it is given great emphasis. When the central conflict involves people-against-environment, the setting becomes, in effect, a character. It is the chief antagonist which the protagonist must overcome.

The setting may directly influence the characters, causing certain traits to be emphasized. If a character is in a threatening setting, we may see how that character reacts to the stress of the environment. One character may show strength, another may not cope with the stress (and become whiny and snivelling), and yet another may become angry (and fight against the environment). The setting may also emphasize the character traits by matching them or contrasting with them. A vicious thunderstorm may parallel emotional turmoil in a character. On the other hand the setting of a serene mountain lake may emphasize, by contrast, the emotional upheaval which a character is experiencing.

The setting may, at other times, directly influence the plot. A setting may make certain actions mandatory — the only action a character may undertake considering the effect of the setting. Suppose the setting is a section of forest surrounded by a raging forest fire. The conflict, then, will most likely centre on the protagonist's attempting to escape, or, if that is not possible, attempting to survive. The action, then, will revolve around the conflict that the setting has created. For another example, consider the effect the social setting would have on the way characters react. Characters may act differently in a war situation, where society's restraints have been lost, than they would in, say, a high school in which society's controls are enforced.

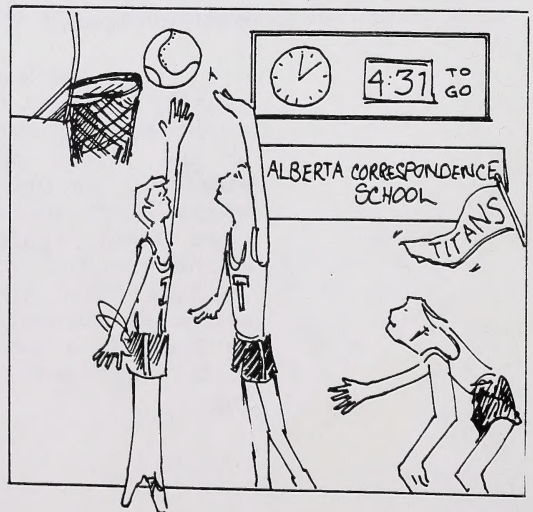
Sometimes setting clearly adds to a story's theme. The setting may be symbolic, representing some element of human existence that is explored in the theme. A village, for instance, may represent society as a whole. A river may represent a person's symbolic travel through life. The setting often creates a mood which enhances the theme. A desert, or a wilderness, can create a mood of desolation or isolation, which would fit nicely with a theme that centres on a person's struggle to deal with feelings of alienation or isolation.

Setting, then, is more than just the locale of the story. To analyse setting, and the role it plays in a certain story, ask yourself, "Why, out of all the possibilities, has the author chosen just this background and stressed just these details?"

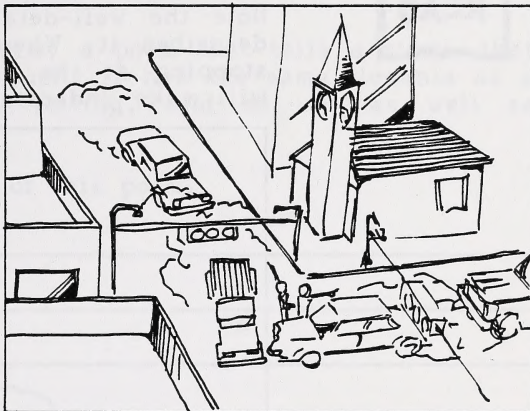
EXERCISE 1

Study the pictures that follow. Choose **two** pictures and describe the setting portrayed in those pictures. Attempt to describe as many elements of setting (place, time, situation) as possible.

(1)



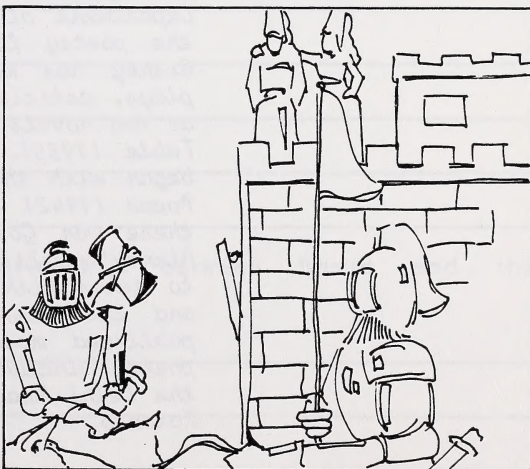
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(3)

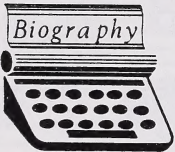
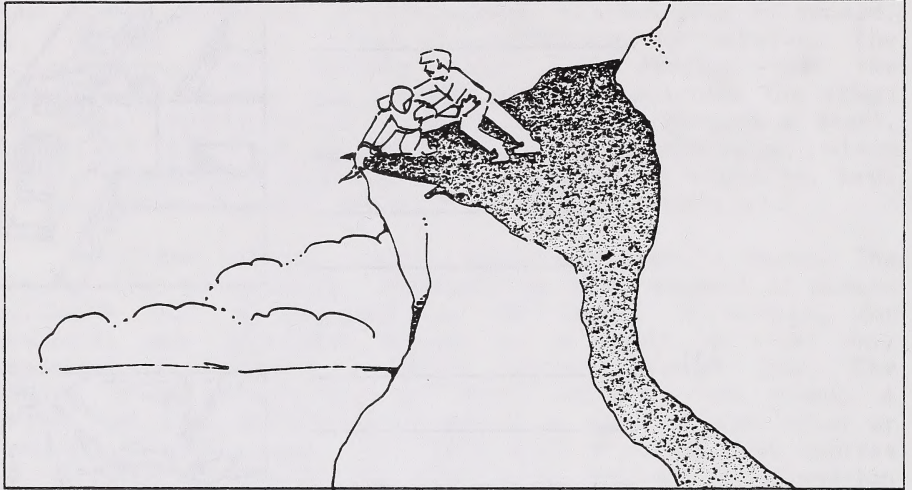


(4)





Read the poem "David," on page 44 of *New Voices 4*. Note the well-detailed setting, visualizing it as the narrator describes it. When you read the poem, read it in sentences, stopping at the periods, not at the ends of the lines. This will make understanding the poem much easier.



Earle Birney (1904-) was born in Calgary Alberta, and attended public school in Banff, and high school in Creston, B.C. He went on to graduate with first class honours in English from the University of British Columbia in 1926. He obtained an M.A. (1927) and Ph.D. (1936) at the University of Toronto, where he was also appointed to the staff in 1936. In 1946, following his wartime stint in the Canadian Army, he joined the staff of the University of British Columbia as a professor of English. In 1963 he became Chairman of the Department of Creative Writing there. Besides the poetry for which he is best known, Mr. Birney has written a large number of radio plays, articles, stories, and reviews, as well as two novels, *Turvey* (1953), and *Down the Long Table* (1955). Earle Birney's fame as a poet began with the publication of *David and Other Poems* (1942) and *Now Is Time* (1945). Both of these won Governor-General's awards. Most of Birney's writings examine people trying to come to terms with hostile nature, or with society and its disorders. In all, Mr. Birney has published more than a dozen collections of poetry, including his most recent, *The Bear on the Delhi Road* (1973). Mr. Birney now lives in Toronto.

EXERCISE 2



"David" is a narrative poem, a poem that tells a story, that relates a series of events. As such, it has the same elements as a short story (plot, characters, setting, and so on) as well as traits of poetry.

(1) (a) Describe the *setting* of this poem.

(b) Is the setting significant in this poem? Could the events have occurred in another setting just as easily? Explain.

(2) Sections I through VI contribute much to setting the scene for the main story told in the rest of the poem. Use details from Sections I through VI to answer the questions that follow.

(a) What do we learn about David's character?

(b) What is the relationship between David and the narrator?

- (c) One instance of *foreshadowing* is found in these lines:

That day we chanced on the skull and the
splayed white ribs
Of a mountain goat underneath a cliff,
caught tight
On a rock. Around were the silken feathers
of kites.
And that was the first I knew that a goat
could slip.

What is being foreshadowed here?

- (d) Section V contains another example of foreshadowing. Relate that example. Explain what is being foreshadowed.

- (e) A *simile* is a comparison using *like* or *as*. Quote two *similes* which you like from Section II or III.

- (3) How does the setting, the breathtaking beauty of the scenery, add to the horror of the catastrophe?

- (4) Sections VII and VIII tell the main story of David and Bobbie. Relate the plot events of the story told in these two sections.

- (5) Why does Bobbie feel responsible for David's fall?

- (6) When does the reader know for sure that Bobbie did indeed push David over the next cliff?

- (7) Why did David want Bobbie to push him over the cliff? Give the arguments he used to try to persuade Bobbie to do it.

- (8) Do you feel Bobbie did the right thing? Explain.

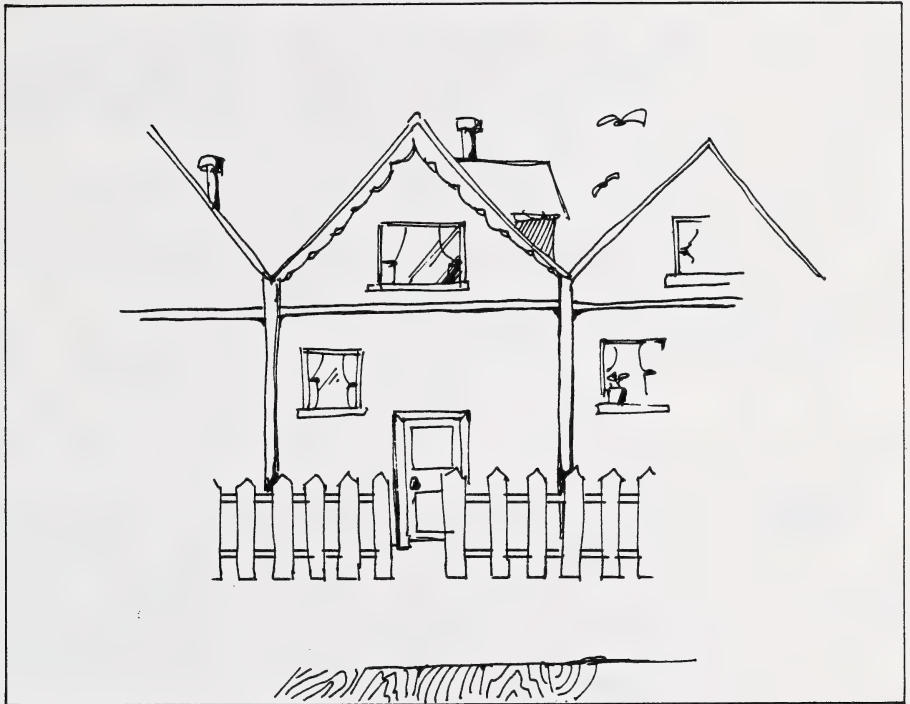
- (9) Bob says that this day was "the last of my youth." Describe the effect that you think this action will have on him. What will happen to his youthful ideals, and his love for the mountains?
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Setting in
the Short
Story

Let's continue our discussion of setting by examining how it is used in "The Boat," which begins on page 152 of *New Voices 4*. You may wish to refresh your knowledge of the story by skimming it again, and paying particular attention to the setting and its role in the story.

The setting of a small fishing village, and all of the things that go with it, permeates the story. Indeed, this story could not have been written using a different setting. We usually picture the sea in magical terms. It is the place where people go on holidays to lie on the sand, to watch the majesty and power of the waves. In this story we see the sea's power, but in a different way — the hold it has on people. In a fishing village the people's whole existence seems to centre on the sea. As in any area where most of the population's existence depends on the elements, as in a farming community, or a fishing village, life seems centred on tradition. In the past, such areas were relatively isolated; and the parents' values were accepted by the youth with very little questioning. People were not mobile: they were born, grew up, married, and died in the same community. The sons grew up and took over their fathers' farms, or their fathers' boats. This is the background that this setting provides for the story.

We can see that the mother is a traditional fisherman's wife. She is "of the sea," just as all her family has been "of the sea" for generations. She is rigidly unbending as to what is right, and what is wrong. The confrontation of her values with those of the other characters is what creates the conflict in the story. Indeed, the setting of the sea may be considered an *antagonist* in "The Boat" as some of the characters battle to escape the hold that the sea has on their lives.



On pages 154 and 155 the narrator provides many details about the house, and, in particular, the kitchen and his father's bedroom. These details of setting serve to emphasize character. The narrator says,

My mother ran her house as her brothers ran their boats. Everything was clean and spotless and in order.

This emphasizes her character traits as discussed in Lesson 10. Of his father's room, the narrator says, "It was a room of disorder and disarray." The narrator then goes on to describe it in detail. How do these details match with the father's character, and emphasize the distance between the father and the mother?

MOOD

Mood or **atmosphere** is the overall frame of mind or state of feeling created by the story. All elements of a short story work together to create the mood, but a large part arises from the **setting** and **tone**. The writer selects details in keeping with the mood so as to create one definite impression - a **single emotional effect**. The mood is usually established at the beginning of the story and is maintained throughout.

These questions may help you establish the mood:

1. What emotion is in your mind when you finish reading the story?
2. Is it mixed with any contrary emotion?
3. Can you find words, phrases, sentences, or paragraphs in the selection which do not contribute to this emotion?
4. Does the ending support this single effect?
5. What contributions do the elements of plot, characterization, and setting make to this mood?

Suspense

One method of creating a specific mood is by introducing the element of *suspense*. Suspense keeps us wondering what will happen by creating anxiety or worry in the reader as to the fate of the protagonist. In this way, suspense creates a mood of mystery or foreboding. You may think back to "Duel," and how the suspense in that story created a mood of foreboding in which we feared what would happen to Mann.

EXERCISE 3



Consider this situation: your friend Benjamin has just beaten you in a competition that decided who would receive a \$500 scholarship to a technical school.

You could respond to this situation in a number of different ways, each expressing a different attitude and feeling toward Benjamin, the situation, and yourself. Should you reply in the following manners, what *moods* would you be expressing?

- (1) "That dumbbell! How could anyone consider giving Benjamin the scholarship, of all people?"

The mood is one of _____.

- (2) "If I hadn't suggested he apply for it, I could have had the scholarship."

The mood is one of _____.

- (3) "It's just not fair! Things just never go my way."

The mood is one of _____.



Reread the forestudy "Beginnings" on pages 64 and 65 of *New Voices 4*, noting the mood created in each story introduction.

EXERCISE 4



- (1) (a) In the excerpt from the introduction to *Moby Dick* on page 64, give two details which create that "light, relaxed" mood.

- (b) What is the mood that is created in the excerpt from the introduction to Poe's "The Fall of the House of Usher," as quoted on page 64? Give two details that create that mood.

- (c) The mood established in the introduction to "The Christmas Child" (page 65 of *New Voices 4*) is one of happiness and pleasurable reminiscence, or excitement. Give two details that establish that mood.

- (2) Each of the following passages from stories in *New Voices 4* creates a particular mood. In the blank to the left of each passage, choose the word from the list provided which *best* describes the mood of that passage, and write it to the left of that passage.

peacefulness	confusion	excitement
determination	horror	forlornness
anger	cynicism	

- _____ (a) I came to Clair. His lashes were holding back the tears. I retied his blue wool scarf. I made sure his mittens were there, hanging from a knitted string that went behind his neck and descended the inside of each sleeve. I made him put them on at once and couldn't help noticing that they were getting worn thin and hadn't much warmth left in them. He was trembling as I did him up.

("The Christmas Child," page 73)

- _____ (b) She looked up at Jim, and I'd sure hate to have her look at me like that. Her head was back kind of, and her eyes like I said were dark. They were dark all right — with being mad. Even her back, the way it was straight, looked mad.

("Women Is Humans," page 182)

- _____ (c) "Pop!" cried eight-year-old Little Joe shrilly. "There's a pipe — a kind of rusty stovepipe — stickin' outta the side o' that sand pile!"

"On Uncle Pete's place," explained Babe. "A wusty pipe."

"I scraped the sand away," Little Joe continued breathlessly. "An' — it goes down an' down the pipe does."

("It's Gotta Rain Sometime," page 119)

- _____ (d) Andrew looked at him uncertainly, wondering whether this might be another and more elaborate joke. "I don't know anything about it," he muttered.

("The Man Who Saw the Sea Serpent," page 261)

- _____ (e) Can they force me? If I fuss and fume, will they simply ask a brawny nurse to restrain me? Strap me into harness, will they, make a madwoman of me? I fear this place exceedingly. I cannot even look. I don't dare. Has it walls and windows, doors and closets, like a dwelling? Or only walls? It is a mausoleum, and I, the Egyptian, mummified with pillows and my own flesh, through some oversight embalmed alive?

("Silverthreads," page 84)

- _____ (f) Later as the sun was setting he switched to the laments and the wild and haunting Gaelic war songs of those spattered Highland ancestors he had never seen, and when his voice ceased, the savage melancholy of three hundred years seemed to hang over the peaceful harbor and the quiet boats and the men leaning in the doorways of their shanties with cigarettes glowing in the dusk and the women looking to the sea from their open windows with their children in their arms.

("The Boat," page 159)

- _____ (g) He scowled at the constant fumes. They'd make him nauseated in a little while, he knew. He couldn't lag back here like this. Either he slowed down or he passed the truck again. He didn't have the time to slow down. He'd gotten a late start. Keeping it at 90 km all the way, he'd just about make his afternoon appointment. No, he'd have to pass.

("Duel," page 13)

- _____ (h) Cap'n, bosum, carpenter, master watches, all jumped up. The checkerboard was overturned; pieces rolled to the floor; no matter. On deck, louder yells summoned. Keen with the blood lust, all who could go on ice began heaving on their gear.

("Baptism of Blood," page 135)



To continue our discussion of mood, reread the introductory paragraphs of "The Boat" on page 152 and the first column of page 153 in *New Voices 4*.

We could use words like *fear*, *frustration*, *tension*, *vulnerability*, and *dread* to describe the mood established in this introduction. This scene occurs ten years since the narrator has been away from the boat, but we are shown the effect those experiences still have on him. What are some of the details in this introduction that create this mood? The first paragraph mentions the narrator's "terrible fear" when he wakes and thinks his father is impatiently waiting for him to begin the day's fishing. The thought of this expectation that he fish nearly drives him to nightmares.

The first paragraph on page 153 provides many significant details: "grey corpses," "extinction," "crushing out," "afraid to be alone with death," and "ineffectual." These details add to the feeling of fear and dread, especially of death. The word "ineffectual" suggests the helplessness and vulnerability he felt as he was trapped in the situation.

The last long paragraph in the first column mentions the "protective chitchat" he exchanges in the cafe, and that in daylight he finds "all kinds of comforting reality" to take away his memories of the boat and his life with it. We are, then, shown his discomfort and fear when he remembers his past. Besides adding to the mood, these details create interest in the reader to read on to find out what these terrible memories are that have had such an effect on him. Can you find instances where the mood established in the introduction carries on throughout the novel? How does the ending of the story fit with the established mood?

tone

In the previous discussion you have seen how setting, plot events, and descriptions add to the mood of a story. Another large contributor to mood is the tone of a selection. *Tone* is an author's manner of writing and attitude shown toward the subject. Tone is the aspect of an author's style which reveals mood — the way language and structure are used to convey an attitude or effect.

Your understanding of tone depends largely upon your ability to make inferences. You must be aware of the general impression that a passage leaves on you, and analytical enough to recognize the particular ways by which this effect is achieved. Your previous study of diction will help here. The tone of a passage may be described by using words such as *formal*, *light*, *serious*, *intimate*, *solemn*, *playful*, *ironic*, or *humorous*. You may compare tone in writing to the tone of voice people use when they are speaking to you.

These suggestions may help you to determine the tone.

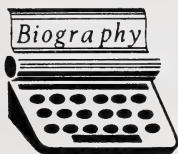
1. Name and describe the *mood*.
2. Analyse the means by which the mood is expressed. Note the *choice of words*, the *sentence structure*, and all other evidence in support of the tone and the attitude shown. Examine what is said and the *context* in which it is said.
3. Determine the *conviction* with which the attitude is expressed. How serious is the situation? To what degree is the speaker involved in it? Be aware of the speaker's being ironic or sarcastic.



Read the forestudy "At the Tone, the Time Will Be..." on pages 80 and 81 of *New Voices 4*. Note how the tone is affected by the way the author writes a passage.



Read "Love Is a Fallacy" by Max Shulman on page 311 of *New Voices 4*. Pay particular attention to the tone used by the author.



Max Shulman (1919-), one of America's best known writers of comedy, was born in St. Paul, Minnesota. In his prolific career Mr. Shulman has successfully turned his hand to the writing of short stories, novels, plays (both musical and otherwise), screenplays, scripts for a television series, and, from 1954 to 1970, the weekly syndicated column "On Campus." Perhaps Mr. Shulman's best known work is the television series The Many Loves of Dobie Gillis, which ran from 1959 to 1962. "Love Is a Fallacy" is told by Dobie Gillis.

EXERCISE 5



- (1) (a) Reread the first two paragraphs of the story. Despite some fairly difficult vocabulary, what *type of English* is being used here? Give support for your choice.

- (iii) _____

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- This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery designed for writing. The edges of the paper are slightly irregular, suggesting it might be from a bound volume. There is no handwriting or other markings on the page.

- (3) Refer once more to the pictures on pages 2 and 3 of this lesson. You have already determined what two of the pictures suggest to you about setting. Now, give the mood expressed by those two pictures. What details in each picture support your answer?

	MOOD	SUPPORTIVE DETAILS
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(b)	<hr/>	<hr/> <hr/> <hr/> <hr/> <hr/>
(c)	<hr/>	<hr/> <hr/> <hr/> <hr/> <hr/>
(d)	<hr/>	<hr/> <hr/> <hr/> <hr/> <hr/>

- (4) Read the following letter to Ann Landers and her response which appeared in *The Edmonton Journal*, February 27, 1985. Note the tone of the letter and the reply.

Dear Ann Landers:

If you would listen more closely to what your readers are saying in their letters instead of concentrating on a witty (?) comeback, you would do a better job of helping people.

When "Wiser in Walnut Creek" questioned your response to an earlier letter, you answered his letter WITH a question: "How did it happen that a fellow as smart as you got mixed up with so many losers?"

The answer to the man's question appeared in his letter. He said, "Ninety-nine per cent of the single women out there are goldiggers, psychos, cold fish, goofballs and idiots — either crazy or so money-hungry they wouldn't recognize a decent man if they fell over one." Walnut Creek hit it right on the nose. Pay attention to what people write, Annie, and you won't have to work so hard at being cute. — D.H.M. In Tulsa



Dear Tulsa:

I pay a great deal of attention to what people write. Your agreement with Walnut Creek's evaluation of 99 per cent of the single women out there suggests you've been badly hurt and I am sorry. Ugliness, like beauty, is in the eye of the beholder. What you see in others is what you are likely to get back.

- (a) What *tone* is evident in the letter from D.H.M. In Tulsa? Give evidence to support your choice.

- (b) What is the *tone* of Ann Landers' reply? Give the evidence on which you based your decision.

POINT OF VIEW

Point of view is the perspective from which a person views a scene or event. People carry with them their personal experiences, emotions, and attitudes that influence the ways they perceive an event. No two people see the same happening in the same way.

Study the picture that follows:



The picture above shows two women: a young lady and an old woman. Which did you see first? It depends on your perception, your point of view. Were you able to see both of the women? The long vertical line that makes up the old lady's nose is the cheek and jaw of the girl. The old woman's mouth is the girl's neckband, and her left eye is the girl's ear. The young girl is looking to the left and back; the old lady is looking to the left and front. If you still cannot see the two figures, please check page 38.

The way a person views a scene, event, or situation depends on three factors:

1. the nature of the scene or situation itself
2. the person's location in relation to the event
3. how the person interprets the situation at that moment

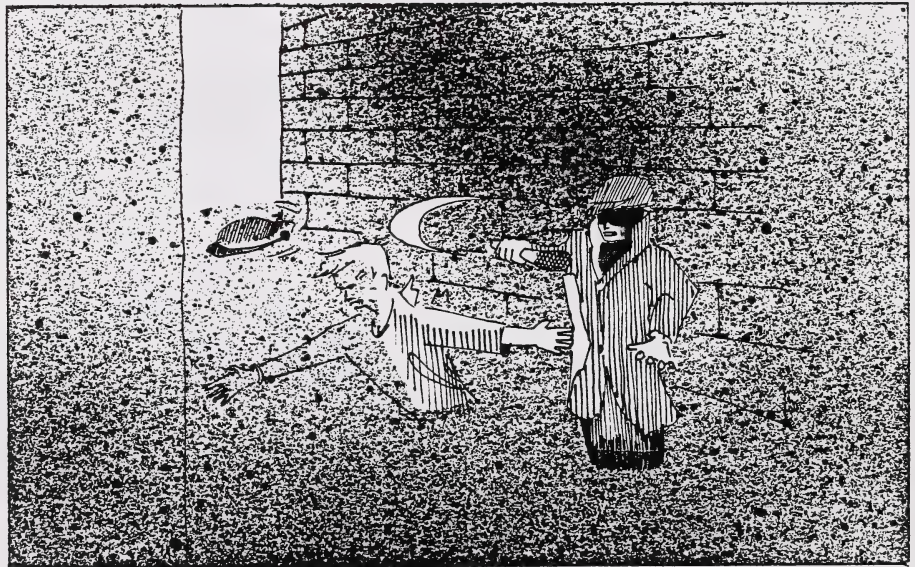
The
Scene

The *nature of the scene itself* is a determining factor in how a person will view it. A peaceful tropical beach will create a much different impression than a view of the squalid huts of the poverty-ridden locals two hundred feet away. A scene or event might be predominantly beautiful, ugly, regal, frightening, restful, or puzzling.

EXERCISE 6

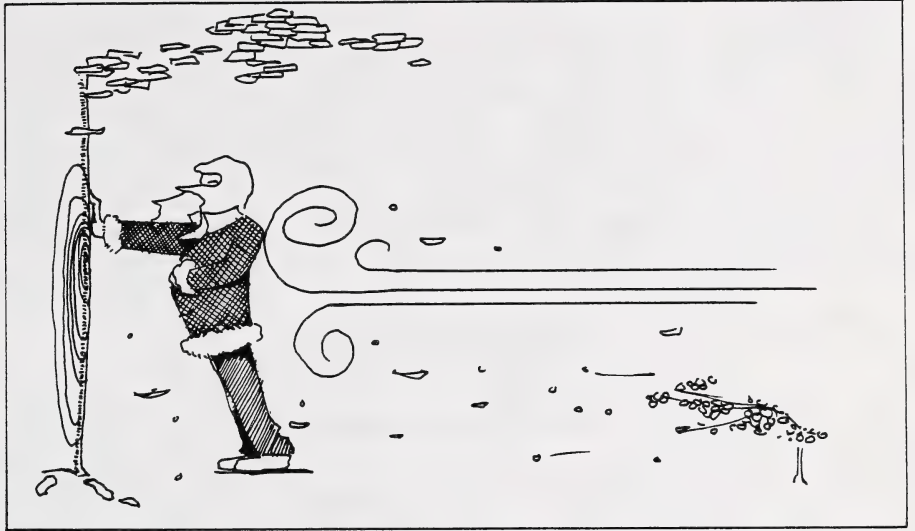
What dominant impression does each of the following pictures convey?

(1)



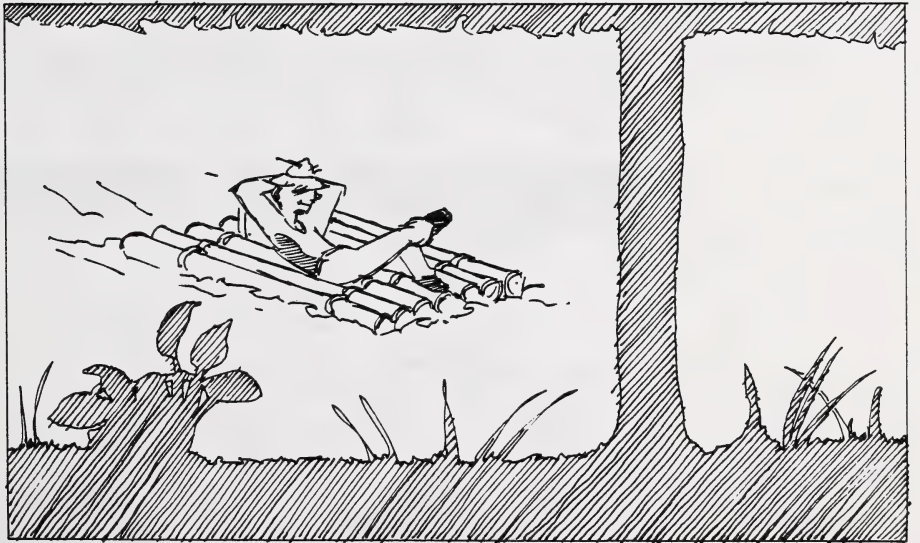
The dominant impression is _____

(2)



The dominant impression is _____

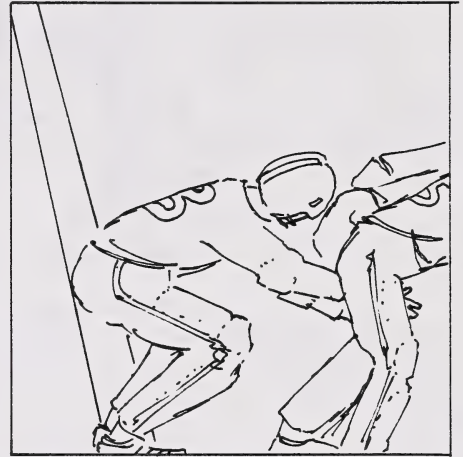
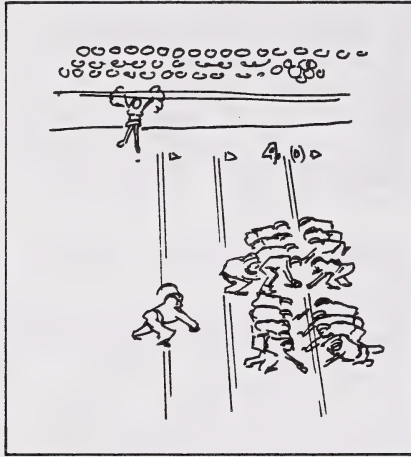
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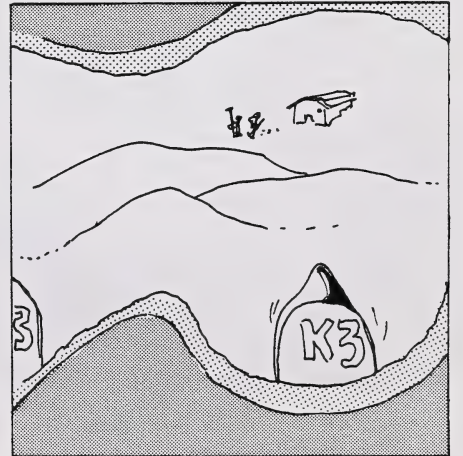
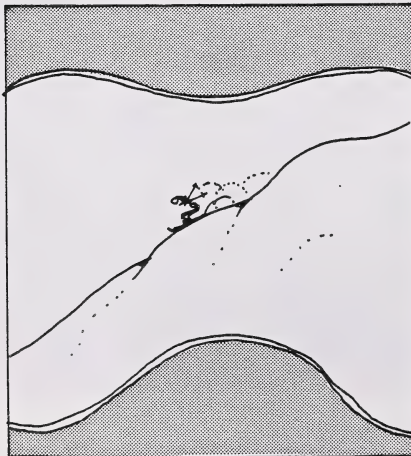
The dominant impression is _____

Physical
Point of
View

Point of view depends on *where a person is in relation to the scene*. Just as photographers must pick the best place to set up their cameras in order to focus them from a certain angle, so writers must choose the most suitable spots from which to view the scenes or events which they write about. The place they stand when they "take their picture" is their physical point of view. It can be stationary or changing, but the writers must let the reader know what this spot is, and not change their point of view without informing the reader.



What writers see depends to a large extent on where they stand. A scene viewed from a distance looks quite different from the same scene viewed up close. For example, a football game as seen from high up in the stadium is not the same as that seen from a player in the midst of the action.



A ski slope from the top looking down on the valley below looks much different than the same slope viewed from the bottom looking up.

The Writer's Mind

The third aspect of point of view is the *emotional point of view*. This refers to the writer's state of mind. The impression that writers leave on the readers depends on the point of view they choose. As they told their stories, were they amused? disgusted? in awe? fearful? The diction they use will depend on their attitude or mood toward the subject matter. Often the writers use highly connotative words to arouse a desired emotional response in the reader which echoes the writers' emotional feelings about the situation. The emotional point of view, then, is closely related to the mood of a story.



Mental Point of View

Mental point of view refers mainly to whose eyes through which we see the story. The factors that must be considered when determining the mental point of view are

1. who tells the story
2. how much the author allows this person to know
3. to what extent the writer enters the characters and reports their thoughts and feelings

There are five main types of mental point of view.

-First Person Participant

In the *first person participant point of view*, the writer tells the story in the *first person*, using *I* or *we*. As one of the main characters, the writer takes part in the action of the narrative. The author can relate only things that it is possible for this character to know. This makes the point of view more real to life, as though the reader were "walking in another's shoes."

-First Person Reporter

In the *first person reporter point of view*, the writer tells the story in the *first person*, using *I* or *we*. The writer is at the scene of the narrative, but not taking part in it. The writer is, thus, confined to observation — to reporting what is observed. The writer sees the action and hears the conversation, but never enters into the minds of any of the other characters.

- Omniscient

In this point of view, the writer tells the story in the *third person*, using *he*, *she*, *they*, or the name of the person whose actions the writer is describing. We say the writer "plays God," for the writer "knows all" — everything the characters think, say, do, and feel. The author does not, however, take part in the situation.

- Limited
Omniscient

In this point of view, the writer tells the story in the *third person*, using *he*, *she*, or *they*, or the name of the person whose actions the writer is describing. The writer is, though, confined to one character's mind and limited to that character's thoughts and observations. The author can relate only information that this character can know.

- Objective

In the *objective point of view*, the author simply relates what is seen and heard. The author does not comment, interpret, or enter any character's mind. The reader is much like a spectator at a play, watching the events and dialogue unfold. This point of view requires the reader to do the most inferring and interpreting.

The following examples show how the same event can be treated from different mental points of view.

first person participant:

I would run; and nothing, no one, would make me change my mind.

first person reporter:

As he ran toward me, I could not help but think he ran as if he were obsessed; and nothing, no one, was going to make him change his mind.

omniscient:

He went running on, obsessed with the desire to succeed.

limited omniscient:

Matt watched Sandy race down the track, and knew the obsession to succeed that filled her.

objective:

He went running on, his jaw set, and his eyes firmly fixed on the finish line.

EXERCISE 7



- (1) Read the following examples. On the line following each example, indicate the *type of mental point of view* which is used in the example.

(a) After supper they baggage me into the car and off we go. I ride in the back seat alone. Bundled around with a packing of puffy pillows, I am held securely like an egg in a crate. I am pleased none the less to be going for a drive. Marvin is usually too tired after work.

(b) After supper they baggage Hagar into the car and off they go. She rides in the back seat alone. Bundled around with a packing of puffy pillows, she is held securely like an egg in a crate. She is pleased none the less to be going for a drive. Marvin, meanwhile, is thinking how nice it is to not feel so tired after work.

(c) After supper they baggage Hagar into the car and off they go. She rides in the back seat alone. Bundled around with a packing of puffy pillows, she is held securely like an egg in a crate. She has a smile on her face as they drive through the countryside. Marvin looks relaxed and refreshed.

(d) After supper I watch them baggage Hagar into the car and off they go. She rides in the back seat alone. Bundled around with a package of puffy pillows, she is held securely like an egg in a crate. She looks pleased none the less to be going for a drive. I see that even Marvin looks refreshed rather than tired after a day at work.

(e) After supper they baggage Hagar into the car and off they go. She rides in the back seat alone. Bundled around with a packing of puffy pillows, she is held securely like an egg in a crate. She is pleased none the less to be going for a drive. Marvin, she thinks to herself, is usually too tired after work.

- (2) Try to recall the mental points of view used in the stories from *New Voices 4* that you have already read for this course. From what mental points of view have the following stories been told?

- (a) "The City," page 219: _____
- (b) "Duel," page 11: _____
- (c) "A Letter to God,"
page 57: _____
- (d) "The Boat," page 152: _____

Effect
of Point
of View

The point of view from which an author tells a story has an effect on the story. Think once again of the story "The Boat." It is told from the point of view of the son, told in the *first person*. He is a *participant* in the action of the story. Because it is told through his eyes, we see his feelings and emotions. We see what he wants us to see — the events and people who affected him. All the descriptions of the characters are coloured by his interpretation of how they affected him.

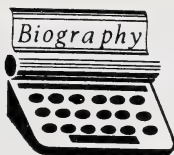
Suppose that the same events and situation had been told through the mother's eyes. We would be shown her view of it all. Her views about the family and the importance of maintaining the traditional fishing life would permeate the story; and, no doubt, we would be shown her justification for holding fast to her values.

Then again, the story could have been told in the omniscient point of view. Then we would have been able to enter into all the characters and see their emotions and thoughts. We might have been able to understand their motivations better, but the impact of the son's experiences on him alone would not have been stressed.

In writing stories, then, the authors must decide which point of view will best work to emphasize the specific impression or effect they wish to create in the story.

Read "The Secret Life of Walter Mitty" which begins on page 285 of *New Voices 4*. As you read the story, determine the *mental point of view* from which the story is told. Also, ask yourself why the author chose to tell the story through that point of view.





*James Thurber (1894-1961) is best known as a humorist, but he also used comic material to make serious comments on American life. Although primarily an essayist, short story writer, and cartoonist, he collaborated on the play *The Male Animal*, and appeared as himself in a dramatic adaptation of his shorter pieces, *A Thurber Carnival*. His principal works include *My Life and Hard Times*, *Fables for Our Time*, *Let Your Mind Alone*, and *Men, Women and Dogs*. Perhaps his best known piece is the short story "The Secret Life of Walter Mitty."*

EXERCISE 8



- (1) (a) From what *mental point of view* is this story told?

- (b) What evidence supports your choice of point of view?

- (c) Why did the author choose to tell this story from that point of view? Indicate what effect it has on the story and what special emphasis it gives.

- (2) In the story Mitty keeps slipping into daydreams. How does the author indicate to the reader that a daydream is about to begin?

- (3) Why does Walter Mitty daydream so much? Explain by examining his character as revealed in the story, and by examining the content of his daydreams.

- (4) Although the people who are concerned with Walter Mitty in real life smile at his apparent inability to do anything right, they express no contempt for him. Show how that fact is true by explaining the reaction of *one* of the following.

(a) the parking attendant:

(b) the grinning garage man from New Milford:

(c) the woman who laughed when she heard him say "puppy biscuit":

- (5) In "The Secret Life of Walter Mitty," James Thurber wrote a humorous story that has become a modern classic. The story has been reprinted many times; it has also been made into a movie. What elements have made this story so popular?

VARYING
SENTENCE
LENGTH

Variety in writing can be obtained by varying the length of your sentences. A common fault is the use of too many short sentences. The occasional short sentence is a very emphatic way of expressing an idea, but the exclusive use of short sentences becomes monotonous. Likewise, the exclusive use of long sentences can make your writing seem overly difficult and confusing. A mixture of long and short sentences will make your writing clear and interesting.

As you read through samples of writing that you have done in this course, note the length of your sentences. What is your average sentence length? Grade twelve students average about twenty words per sentence.

Are your sentences all about the same length? If so, try varying this sentence length. Short sentences can be used to best advantage by varying them with long ones. A number of long sentences benefit from the occasional use of a short sentence.

Sentence
Structure

Diagnose your sentence structure. What type of sentence do you use most frequently? Short simple? Short compound? Do you use one type to the exclusion of other types? To avoid monotony, try to use a variety of simple, compound, and complex sentences. Use simple sentences to express simple ideas; use long complex sentences to express complex ideas. Varying the structure of your sentences will help you to express your ideas clearly and interestingly.

Sentence
Types

There are four major types of sentences:

- Simple

1. **simple:** A simple sentence has only one subject and one verb; it can, however, have compound subjects and verbs. The sentence may be long or short, and may or may not have objects, complements, or modifiers.

We walked in.

Slowly the great stallion moved forward toward the daylight at the end of the barn.

- Compound 2. **compound:** Short, choppy sentences can be avoided by joining ideas of equal importance in compound sentences. Two or more simple sentences (principal clauses) are joined by coordinate conjunctions to form a compound sentence. A comma is used before the conjunction.

My turn came at last, and I walked to the centre of the crowd.

I was light for a heavyweight, but I planned on making at least a reasonable showing.

- Complex 3. **complex:** One or more subordinate ideas can be joined to the main idea in a complex sentence. One or more subordinate clauses are joined to a principal clause by a subordinate conjunction or a relative pronoun.

She sent him down to the kitchen while she went upstairs to dress. (Here we have a principal clause followed by a subordinate clause.)

He noticed a little woman who sat quietly in the corner. (Here we have a principal clause followed by relative clause.)

When an adverb subordinate clause comes at the beginning of a sentence, it is called an introductory subordinate clause. The introductory subordinate clause is always set off by a comma from the principal clause.

Before we get into an argument, let me say one thing.

If you're not going to listen, I'm not going to speak.

- Compound-Complex 4. **compound complex:** Two or more main clauses and one or more subordinate clauses are joined to form a compound-complex sentence.

As she sang the national anthem, she lost all fear; and her voice became steady and strong.

We lost the game, but we won a moral victory when we resisted the temptation to cheat.

EXERCISE 9

- (1) Read the following passage from the excerpt entitled "from *Never Cry Wolf*" on page 98 of *New Voices 4*.

¹This plane was an outrageously decrepit bi-motor built in 1938 as a military training aircraft. ²It had been discarded after long years of service, only to be resuscitated by a lanky, hollow-eyed ex-R.A.F. pilot who had delusions about starting his own airline in the Canadian North. ³He descended from the creaky machine as we struggled to keep it on the ground and, having untwined a metre-long cerise silk scarf from around his face, introduced himself. ⁴He had come, he said, from Yellowknife, some thousand kilometres to the northwest, and his destination was The Pas... ⁵"was this The Pas?" ⁶Gently we informed him that The Pas lay some 650 km to the southwest. ⁷This news did not seem to dismay him. ⁸"Ah, well, any old port in a storm," he said gaily, and having been joined by his sluggish mechanic he accompanied us back to the beer parlor.

In the excerpt above, find an example of each type of sentence listed here, and write the number of the sentence in the appropriate space.

- (a) simple:

- (b) compound:

- (c) complex:

- (d) compound-complex:

- (2) In the following questions, combine the simple sentences to make the type of longer sentence indicated in each case. Avoid the frequent use of *and* and *but*. Do any five of these sentences. The first has been done as an example.

- (a) Lands are cleared for housing developments. Most of the trees are destroyed. (complex)

When lands are cleared for housing developments,
most of the trees are destroyed.

- (b) She wears boots. She wears a long coat. (simple)

- (c) They needed a catcher. I decided to play. (compound)

- (d) I will see you at the game tonight at school. I will not be able to go to the dance afterward. (compound)

- (e) We ask students to read the great books of the past. They must also read contemporary books. These books deal with the problems of modern society. (compound-complex)

- (f) The child clung to his father's hand. He bravely put one foot into the water. (complex)

- (g) Canada has ten provinces. Each province has a capital city. Each province has a lieutenant-governor. (simple)

- (h) It is my birthday. I have received a present. It is from my uncle. I do not remember him. (compound-complex)

- (i) What time is the dance over? What time will you be home? (compound)

- (j) He bought the car. He regretted being in such a hurry. It was too late to change things. (compound-complex)

- (k) It was in the morning. She woke up. She was happy to be alive. (simple)

LOOKING
FORWARD

In the next lesson we will continue the study of the short story, focusing on theme and values in the short story.

SUGGESTED ANSWERS

EXERCISE 2

- (1) (a) The actions take place in a mountain setting. The mountains are described in detail, and some are named: Mount Gleam, the Ramparts, Sundance, The Fortress, the Finger on Sawback where the accident occurs — all are located in the Rockies. The time of the action is the summer, stretching to the "first afternoon in September," when the fatal climb occurs. The initial situation is a young man's being introduced to mountain climbing by an experienced climber, David.
- (b) The setting is significant to the poem. The aspect of a fall while mountain climbing could have occurred nowhere else but in the mountains. The beauty of the mountains that the narrator describes also contrasts with the tragedy of the events.
- (2) (a) David is an adventurer, loving a challenge and full of life. He is active physically, and shows courage in his mountain climbing. He seems good-natured and friendly. We also see his knowledge of geology. When he kills the broken-winged robin, we see his belief in freedom and his compassion for those who would have their freedom and desires curtailed.
- (b) David and the narrator are obviously very good friends. The narrator seems to look up to David, nearly to worship him. David is, in many cases, a teacher, a guru, to the narrator.
- (c) David's fall, and his near impaling on a rock, are being foreshadowed.
- (d) The foreshadowing is found in these lines:
- That day returning we found a robin
gyrating
In grass, wing-broken. I caught it to tame
but David
Took and killed it, and said, "Could you
teach it to fly?"

This event foreshadows the narrator's later pushing David over the cliff to his death.

- (e) You should have chosen two of the following similes from Sections II and III.

snow like fire in the sunlight

the peak was upthrust like a fist in a frozen ocean of rock

an overhang crooked like a talon

- (3) The mountains provide beauty, and we see how they give David exhilaration and zest for life. This contrasts with the broken body and horrible death of David in these same mountains, and the tragic guilt experienced by the narrator.
- (4) The events are the following:
- (a) They camp at the base of the mountain.
 - (b) They climb the Finger.
 - (c) The narrator slips, but David grabs him.
 - (d) David loses footing and falls.
 - (e) The narrator goes down to David.
 - (f) David's body is destroyed.
 - (g) David blames himself, not Bobbie.
 - (h) David asks Bob to throw him over the cliff.
 - (i) The narrator hesitates, and blames himself for the fall.
- (5) He hadn't tested his footing and slipped; David grabbed and saved him, but in turn lost his footing and fell.
- (6) It is in Stanza IX, Line 4, that we know that he did push David over.

The remainder of this exercise will be corrected by your correspondence teacher.

EXERCISE 3

- (1) The first response could suggest a mood of anger, disbelief, incredulity, or a related mood.
- (2) The second could suggest a mood of envy or jealousy, or self-admonishment.
- (3) The third suggests a mood of pessimism or despondency, or fatalism.

EXERCISE 4

- (1) (a) The author uses chatty language and creates a sense of things being unimportant. You should have two of these details:
- "never mind how long"
 - "little or no money"
 - "nothing particular to interest me"
 - "sail about a little"
- (b) The mood is dreary, dull, melancholy, oppressive, or a similar adjective. You should have presented two of these details:
- "dull, dark, and soundless day"
 - "clouds hung oppressively low"
 - "passing alone"
 - "dreary tract"
 - "shades of the evening"
 - "melancholy House of Usher"
- (c) You should have given two of these details:
- "more excited by the day"
 - "in waves, whispering what they hoped to get"
 - "bursts of generosity"
 - "loving child"
- (2) (a) forlornness
- (b) anger
- (c) excitement
- (d) cynicism
- (e) horror
- (f) peacefulness
- (g) determination
- (h) confusion

EXERCISE 5

- (1) (a) Nonstandard English is being used. There are many sentence fragments, colloquial expressions, and a chatty, light tone.
- (b) You should have chosen three from the following:
- "perspicacious"
 - "astute"
 - "negation of reason"
 - "surrender yourself to idiocy"
 - "acme"

- (c) It creates the incongruous effect of someone trying to be "in" by using formal language in a casual way. The tone may be called light, humorous, ironic or incongruous.
- (2) and (3) will be corrected by your correspondence teacher.
- (4) (a) The writer's tone may be called angry, accusatory or critical. The introductory line and the final sentence best illustrate the tone.
- (b) Ann Landers' reply is straightforward and matter-of-fact. (We may sense her to be slightly condescending.) She shows no anger or distress; she uses platitudes and suggests she is sorry for the writer.

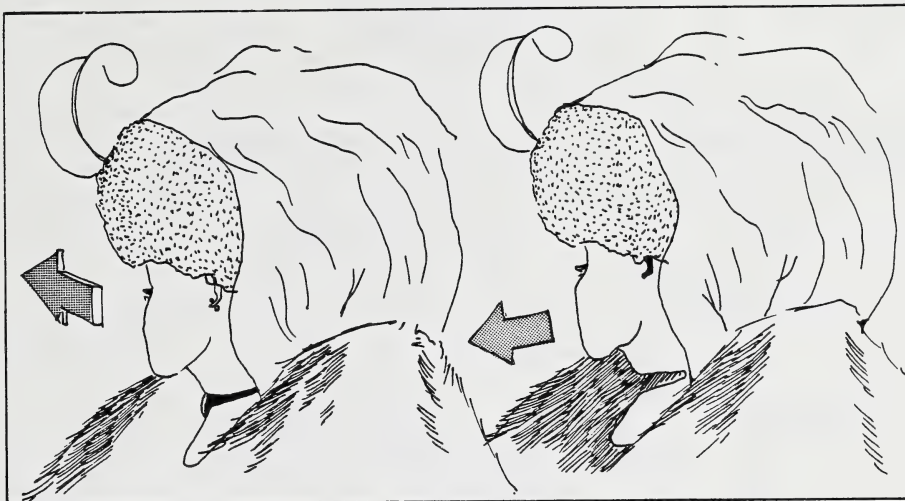
EXERCISE 7

- (1) (a) first person participant
- (b) omniscient
- (c) objective
- (d) first person reporter
- (e) limited omniscient
- (2) (a) objective
- (b) limited omniscient
- (c) omniscient
- (d) first person participant

EXERCISE 8

- (1) (a) This story is told from the *limited omniscient* point of view.
- (b) The story is told in third person, but we are allowed only into Mitty's mind.
- (c) The limited omniscient point of view allows the reader to focus completely on Mitty's thoughts and problems. It emphasizes his character and increases our understanding of him.
- (2) He uses ellipsis (...) around each daydream episode.

The remainder of Exercise 8 will be corrected by your correspondence teacher.



QUESTIONS OR COMMENTS

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

END OF LESSON 11

LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THEME AND VALUES IN LITERATURE

THEME IN
LITERATURE

In order to understand *theme*, it is necessary to differentiate among *subject*, *topic*, and *theme*; for, although these terms are sometimes used interchangeably, they are not really the same concept.

Subject

Subject is a general term that refers to the *main idea* being written about. Examples of subjects are

friendship / death / automation

Topic

A *topic* limits and definitely *states the subject in specific terms*. An author or poet might write about the following topics derived from the subjects mentioned in the previous paragraph:

the friendship between stepfather and stepson

the acceptance of death

unemployment caused by automation

Theme

Theme is more specific yet. Any number of stories and poems may be concerned with friendship, each with a different theme, depending on what the author wants to say about friendship. Theme is determined by the attitude the writer takes toward the subject. Theme is *the comment a writer wishes to make about a subject*. A writer could select one of the subjects previously mentioned, and a particular theme might evolve:

friendship: The development of a good relationship between a stepfather and stepson requires time and understanding.

death: Some people are unable to accept death, and fight it to the end.

automation: Unemployment caused by automation can cause suffering to laid-off workers.

What Is
Theme?

Theme is a *summary statement of the central idea underlying a piece of writing*. To be an acceptable theme, your interpretation must be supported by all elements of the story. To derive the theme, you must ask what the central purpose of the story is, what view of life it supports, or what insight into human life or behaviour it reveals. Be careful to recognize the difference between the story line and the theme. The story line refers to the events. The theme is the overriding truth revealed or illustrated through the story line.

Guidelines
for
Expressing
Theme

The following guidelines should be used when you are expressing the theme of a selection:

1. Theme is a statement about the subject. It must be expressed in **sentence form** with a subject and a predicate.
2. Theme is a **generalization** about life. Do **not** use the names of the characters in the story.
3. Theme is **not** to be overgeneralized. **Avoid** words like **every, all, always**. Instead, use words like **some, sometimes, may**.
4. Theme must account for **all the major details** of the story and **not** be contradicted by any details in the story. As well, it must be based on the story itself, not on assumptions the reader makes.
5. Theme can be expressed in a number of different ways. There is **no one absolute way** of stating the theme of a story.
6. Theme must **never** be reduced to some familiar saying or cliché such as

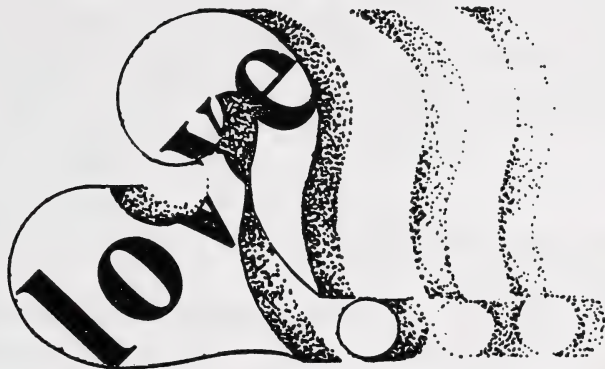
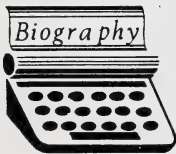
Crime does not pay.
All's fair in love and war.
The end justifies the means.

REMEMBER:

DO	DO NOT
Do state theme as a sentence.	Do not use names from the story. (e.g., Tom suffered severe remorse about the crime he committed as a teenager.)
Do make theme a generalization about life. (e.g., People sometimes suffer severe remorse about actions in their youth.)	
	Do not overgeneralize. (e.g., All people suffer . . .)
Do use words like some, sometimes, may . (e.g., People sometimes suffer. . .)	Do not use words like every, all, always . (e.g., People always suffer . . .)
Do account for all details.	Do not contradict any details.
	Do not reduce theme to a cliché. (e.g., Crime does not pay.)


 READ

Read Section 20, "What Is This Thing Called Love?" on pages 302 to 308 of *New Voices 4*. Try to settle on a *theme* for each poem. Each poem has the *same subject* — love. The poems, though, have *differing topics*; some deal with love lost; some question what love is. Each poem also has its own theme. The discussions surrounding the poems give good hints to lead you to a formulation of the themes.

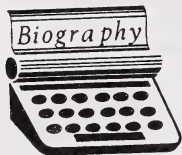


 Biography

Francis William Bourdillon (1852-1921) was an English poet. His works include a number of publications from Among the Flowers, and Other Poems (1878) to Preludes and Romances (1908). He also translated works from French into English most notably Aucassin and Nicolette.

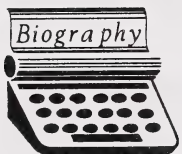

 READ

Let's discuss the poem "The Night Has a Thousand Eyes," on page 303 of *New Voices 4*. The first stanza discusses the stars, the sun, and light; the second discusses the mind, the heart, and love. How, then, do we arrive at the conclusion that the poem's subject is love, rather than astronomy? The first stanza presents the first half of an analogy to which the loss of a love is compared. It introduces the idea of loss and death when night comes. The second stanza completes the comparison, showing how "light" in a person's life dies when love is gone.

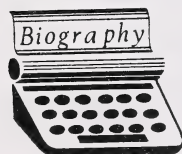
What is the *theme* of this poem? Read the discussion of the poem at the bottom of page 303, and the top of page 304. The final sentence provides a good theme statement: the loss of love may be like dying — like a light going out forever. Note how this statement of theme takes account of all details in the poem: the aspect of light's going out and dying, from stanza one, and the loss of love, from stanza two. It also states the central idea in general terms. The theme may apply to nearly any human being that can feel emotion. It uses the word "may," rather than making a definite unbending statement by using the word "is." The theme causes us to think — to ponder our experiences with love, and to consider what such a situation of loss of love would be like.



*Andrei Voznesensky (1933-) is one of the most popular Russian poets, both in his homeland and in the West. He published his first volume of poetry in Russian in 1960. His first English translation, *Selected Poems*, was published in 1964. He has travelled widely throughout Russia and the West giving poetry readings. He toured the U.S. in 1961, and became a friend of President Kennedy. His poetry often does not follow official ideology, which has caused some government harassment; but he still actively campaigns for more artistic freedom in the U.S.S.R. Much of his poetry deals with personal relationships in a technological society. Mr. Voznesensky lives with his wife and son in Moscow.*



*Sarah Teasdale (1884-1933) was born in St. Louis, Missouri. Her sensitive and delicate lyrics made her one of the most popular American poets of the early twentieth century. Her subjects usually were love and beauty, and, in her later years, death. Her first published work was *Sonnets to Duse and Other Poems* (1907). In 1918 she won a Pulitzer Prize for *Love Songs*. In the late 1920's she began suffering from depression, and, in 1933, she committed suicide.*



*Theodore Roethke (1908-1963) is considered one of America's major twentieth century poets. He was born in Saginaw, Michigan, and attained an M.A. in Literature from the University of Michigan in 1936. He taught English at a number of universities and colleges throughout the U.S., writing poetry all the while. His first published work, *Open House*, appeared in 1941. Through most of his adult life, Roethke suffered from mental illness, institutionalization often brought on by his unceasing writing and teaching without rest. Much of his poetry examines life as a journey, and explores the psychological depths of human nature. In 1953, he won a Pulitzer Prize for *The Waking: Poems 1933-1953*. Theodore Roethke died in Washington state from a coronary in 1963.*

EXERCISE 1

Three of the following statements are statements of theme for the remaining three poems in Section 20 of *New Voices 4*. The other three statements are not statements of theme because they either do not apply to the poems, or they violate one of the rules for theme writing. Choose the theme statement for each poem, and place the letter of the poem in the space preceding the sentence. If the statement is not a theme that is applicable to any of the poems, place N/A in the blank. Place a V in the blank if the statement violates a rule of theme writing.

- | | | | |
|----|------------------------|------|----------------------|
| A: | "First Ice," page 304 | N/A: | Not Applicable |
| B: | "The Coin," page 305 | V: | Violates Theme Rules |
| C: | "The Waking," page 306 | | |

- | | | |
|-------|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| _____ | (1) | Dealing with love is often a gradual recognizing of half-understood ideas, and asking questions for which there often are no clear, explicit answers. |
| _____ | (2) | People sometimes do unusual and unexpected things when they are in love. |
| _____ | (3) | Dealing with love always raises half-understood ideas, and questions for which there are no answers. |
| _____ | (4) | Being rejected by the person one loves can cause sadness and heartache. |
| _____ | (5) | Love is a joyous feeling of times shared and emotions expressed. |
| _____ | (6) | A love which is lost need not cause pain; it may leave a person treasured memories. |

Escape
Literature

Not all stories have themes. Stories can be *skillfully written for entertainment only*. This type of literature, which is read to escape from reality, is called *escape literature*. It usually emphasizes such elements as terror, horror, or suspense, not elements such as character or truths about human nature. Escape literature is often full of tricks and surprises to amuse us. The protagonist is usually a sympathetic hero involved in an exciting, active plot which reaches a happy resolution. If there is a message in the story, it is usually moralistic, or sugary sweet, or clichéd.

Interpretive
Literature

Many stories, however, do provide genuine insight into life. These ideas are usually presented indirectly. It is necessary that you examine all the elements of the story and interpret what the writer wishes you to know — hence, the name *interpretive literature*. Interpretive literature helps us understand ourselves and others by *illuminating some aspect of human life and behaviour*. This type of literature usually focuses on theme and character.

Formulating
a Theme

Now, let's work step-by-step to arrive at the theme of a short story. You may wish to reread "The Boat," which begins on page 152 of *New Voices 4*. In our previous discussions of this story, we have discussed its plot, characters, setting, mood, and point of view. A statement of theme must be based on, and account for, all those elements.

Perhaps the easiest way to begin formulating a theme is to examine the *protagonist* (central character), and the *conflicts* which the protagonist meets in the story. In "The Boat" the protagonist is the narrator, the son. From the introduction onwards, we see the son's conflicts between what he desires to do with his life and what his mother and his environment expect him to do. From this basis, we get a good idea that the theme will deal with this *conflict of values*.

Next, the reader must examine the story carefully for any passages that seem to add to the basic idea of theme derived from examining the characters and conflict. Passages that detail the protagonist's thoughts and interpretations often contain ideas relating to the theme. Note the following passages from "The Boat":

I say this now with a sense of wonder at my own stupidity in thinking I was somehow free and would go on doing well in school and playing and helping in the boat and passing into my early teens while streaks of grey began to appear in my mother's dark hair and my father's rubber boots dragged sometimes on the pebbles of the beach... (page 160)

And I knew then that David Copperfield and The Tempest and all of those friends I had dearly come to love must really go forever. So I bade them all good-bye. (page 161)

Then he swung his legs over the edge of the squeaking bed and sat facing me and looked into my own dark eyes with his of crystal blue and placed his hand upon my knee. "I am not telling you to do anything," he said softly, "only asking you."

The next morning I returned to school. As I left, my mother followed me to the porch and said, "I never thought a son of mine would choose useless books over the parents that gave him life." (page 161)

...and I wished that the two things I loved so dearly did not exclude each other in a manner that was so blunt and too clear. (page 162)

And I saw then, that summer, many things that I had seen all my life as if for the first time and I thought that perhaps my father had never been intended for a fisherman either physically or mentally. At least not in the manner of my uncles; he had never really loved it. And I remember that, one evening in his room when we were talking about David Copperfield, he had said that he had always wanted to go to the university and I had dismissed it then in the way one dismisses his father's saying he would like to be a tight-rope walker, and we had gone on to talk about the Peggotys and how they loved the sea.

And I thought then to myself that there were many things wrong with all of us and all our lives and I wondered why my father, who was himself an only son, had not married before he was forty and then I wondered why he had. (page 162)

And then there came into my heart a very great love for my father and I thought it was very much braver to spend a life doing what you really do not want rather than selfishly following forever your own dreams and inclinations. And I knew then that I could never leave him alone to suffer the iron-tipped harpoons which my mother would forever hurl into his soul because he was a failure as a husband and a father who had retained none of his own. And I felt that I had been very small in a little secret place within me and that even the completion of high school was for me a silly shallow selfish dream. (page 163)

And one day my mother said to me, "You have given added years to his life." (page 163)

These passages illustrate the conflict which the narrator goes through. He is torn between following his love of learning and leaving school to help his ailing father on the boat. His becoming a fisherman would also please his mother. We see that choosing one path excludes his following the other path. The introduction shows us that, in the end, he does become an educated man who leaves the fishing village and its way of life. We also see the guilt he still carries for having made that change. This points to the serious effects these conflicts have had on his character.

From this discussion we can arrive at a *statement about the protagonist and his conflict*, specific to this story:

A boy faces difficulty in deciding whether to follow his own dreams and interests or give in to the expectations and needs of his parents.

OR

A boy faces both internal and external conflicts when his desire for education is at odds with his mother's values and the need for his family's survival.

Now, rework the above statements into theme statements that satisfy all the rules of theme writing. The major requirement is to make the statements more general so that they can apply to the experiences most people have encountered. The statement must also *not* refer to specific characters or situations in the story. The *theme* could then be stated as

People sometimes have difficulty balancing their desires with the expectations their families place on them.

OR

People are often affected deeply when they face conflicts between their dreams and the desires and expectations of their families.

Remember that there is no one way to state theme. You could state the theme of "The Boat" in many other ways, as long as the same general idea were presented in a proper theme statement.

EXERCISE 2

Below is a list of stories and poems from *New Voices 4* that you have read so far in this course. Review each of them, and formulate a statement of theme for each. Write your theme statement in the space after each title.

- (1) "Duel" (page 11): _____

- (2) "David" (page 44): _____

- (3) "A Letter to God" (page 57): _____

- (4) "The Christmas Child" (page 66): _____

- (5) "Silverthreads" (page 83): _____

- (6) "The Secret Life of Walter Mitty" (page 285): _____

VALUES

Values are the *principles that people consider important*, such as honesty, love, and justice. Values direct people's attitudes and actions. They act as a guide, providing direction, and determining the choices people will make and how they will act on those choices.

Values relate to particular cultures or subcultures. What is important in one society is not necessarily important in another. Although there is fairly general agreement as to what is worthwhile, even within the same society values may vary according to socioeconomic strata or according to age group. The values that one ethnic group in our society holds may differ from those that another ethnic group deems important. Young people, in particular, face a bewildering array of conflicting values, each sanctioned by various segments of society. The values exhibited by a teen's peer group may not be the same as the values expressed in the home or the school. Values also relate to a person's individual tastes. What one person values, another may not. It is also important to realize that, in most cases, it is not a matter of one value's being wrong, and another right; it is simply a matter of being different.

All elements in a culture influence what we learn to value. Values develop over a long period of time. They are the end product of all of a person's experiences. People constantly reassess and redefine their values as their knowledge and experience widen. Sometimes this process is conscious; sometimes it is subconscious.

Because values are learned, even characters in fiction can serve as models. Through literature people can share the experiences of many individuals. The readers can empathize with characters quite different from themselves. Readers can suspend their own values and look at life through someone else's eyes. Often this will increase a person's tolerance and understanding of others, especially as the reader is often shown the reasons why characters hold the values they do. Literature offers many opportunities to examine and refine values, on our route to becoming better human beings.

EXERCISE 3



Many of the problems and dilemmas in life involve a clash of values. This is also true in literature. A conflict between values forms the basis of good drama.

Below are some sample situations that involve a conflict between values. In each instance indicate the values in conflict. The first one is done as an example.

- (1) A wife lies to protect her husband.

conflicting values: love versus honesty

- (2) A woman risks her life to obtain a large sum of money.

conflicting values: _____

- (3) A person steals to get money to buy expensive medicine for a dying family member.

conflicting values: _____

- (4) Rather than cheat a customer, a teenager risks losing a job.

conflicting values: _____

- (5) A father turns his son into the police when he finds he has been involved with drugs.

conflicting values: _____

Inferring
Values

To determine what values a character does possess in a story, much inferring must occur. Values may be judged from what characters say and do, from their thoughts, and from how they react with other characters in the story. Indeed, the reader must judge values from the same criteria by which character traits are determined. The values held by a character are innate aspects of the character.



Let's turn again to our sample story, "The Boat," in order to examine the way values are shown in fiction. Read "Values and Conflict in Fiction" on pages 165 and 166 in *New Voices 4*.

EXERCISE 4

The questions which follow are based on "The Boat," which begins on page 152 of *New Voices 4*.

- (1) What are the mother's values in "The Boat"? Give evidence for support.

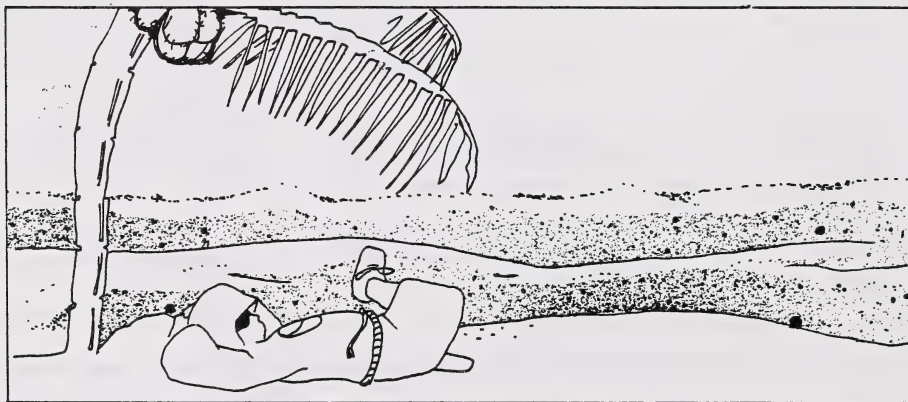
- (2) What are the father's values? Provide evidence to support your conclusion.

- (3) What are the son's values? Give evidence.

- (4) Explain the conflict of values in "The Boat." How does this conflict provide the basis of the *plot*, *characterization*, and *theme* in the story?
-
-
-
-
-
-

READ

The cluster of poems, "Dreaming, Thinking, Doing," which begins on page 168 of *New Voices 4*, looks at the various dreams, ideals, and wishes (the values) of the speakers in the poems. The poems suggest several visions of the "good life," and what the poets want out of life; yet they also deal with reality, the way the world really is, which often conflicts with their visions. Read "I Sometimes Think" by R.P. Lister on page 168 of *New Voices 4*, pinpointing the values which the poet expresses.

**Biography**

R.P. (Richard Percival) Lister (1914-) was born in Nottingham, England. He attended the University of Manchester where he earned an honours degree in metallurgy in 1937. This led to careers in private metal industries, and with the British government in aircraft production during the second world war. In 1949 he left his career to become a free-lance writer. His first collection, *The Way Backwards*, was published in 1950. He has published well over a dozen books, as well as contributing poems, articles, and short stories to a number of well-known periodicals.

EXERCISE 5



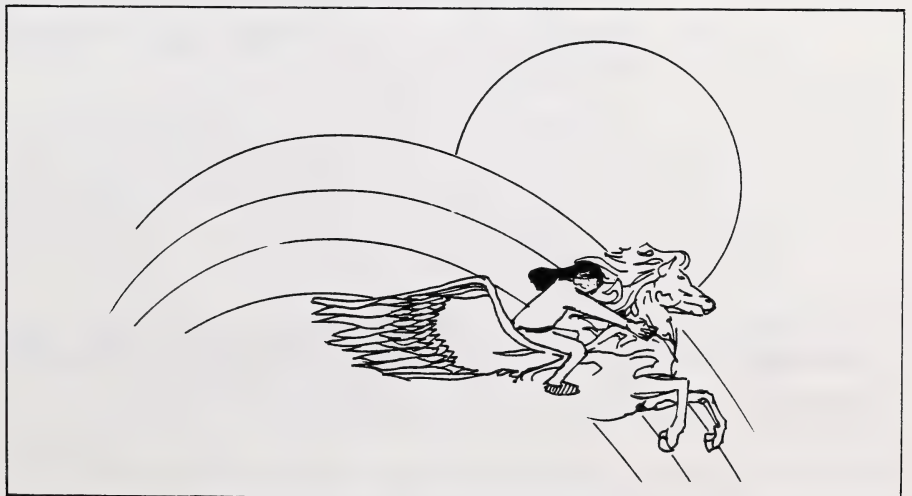
- (1) This poet tells us his dreams: what he would really like to be doing. What values does the poet have, as revealed in these dreams?

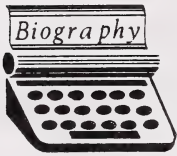
- (2) Zen is a Japanese sect of Buddhism which stresses self-discipline, meditation, and study. The sackbut is a medieval instrument from which the modern trombone developed. How easy — in real life — is it to switch from being an Eastern mystic or expert in Japanese drama, to a player of medieval instruments, to being a structural chemist? How realistic are the speaker's dreams? Explain.

- (3) Note how the speaker actually does spend time in real life. How does the last line of the poem show that the speaker does have good self-understanding?



Read Hannah Kahn's "Ride a Wild Horse" on page 169 of *New Voices 4*, enjoying the rich imagery in the poem.





*Hannah Kahn (1911-) was born in New York City, but grew up in a small town. She had little formal education, going to work at fifteen to help to support her family. She developed a career as an interior decorator in Miami, Florida. She was interested in poetry all her life, and had her first collection, *Eve's Daughter*, published in 1963. At the age of fifty, she returned to school part-time; and twelve years later, when she was sixty-two, she received a degree from Miami Dade Community College. She is a lecturer there, and continues to write poetry.*

EXERCISE 6



- (1) The poet describes a wild horse, but obviously it is not a real horse. It is a symbol that represents something else. What does the wild horse in this poem symbolize?

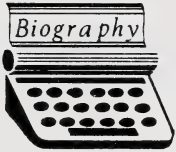
- (2) What does she literally mean by the following lines?

Before you die
whatever else you leave undone,
once, ride a wild horse
into the sun.

- (3) What values of the speaker can be inferred from this poem? Explain.



Read one of Robert Frost's best known poems, "Stopping by Woods on a Snowy Evening," on page 170 of *New Voices 4*, and the discussion which follows it.



Robert Frost (1874-1963) is probably America's best known and most loved poet. He was born in San Francisco; but upon his father's death his family moved back to New England, which provides the setting for most of Frost's poetry. He attended Dartmouth College and Harvard University. In his earlier years, he worked as a bobbinboy in a cloth mill, a cobbler, a schoolteacher, and a farmer. He later lectured at such distinguished universities as Columbia, Yale, and Harvard. His first poetry was published in 1894, and his last in 1962, a span of sixty-eight years. His poetry won numerous awards including four Pulitzer Prizes. Part of the reason for the popularity of his poetry is his use of common everyday language, particularly his use of New England dialect. His subject matter is wide, but a common theme is the isolation of people from other people, and from nature. Frost was honoured to be the first poet ever to recite his poetry at a presidential inauguration, the inauguration of President Kennedy in 1961. Robert Frost died in Boston on January 29, 1963.

EXERCISE 7



- (1) Why does the speaker in this poem stop? Indicate what this shows about the speaker's values.

- (2) (a) What is meant by these lines:

But I have promises to keep,
And miles to go before I sleep,

- (b) What conflict of values do these lines suggest?

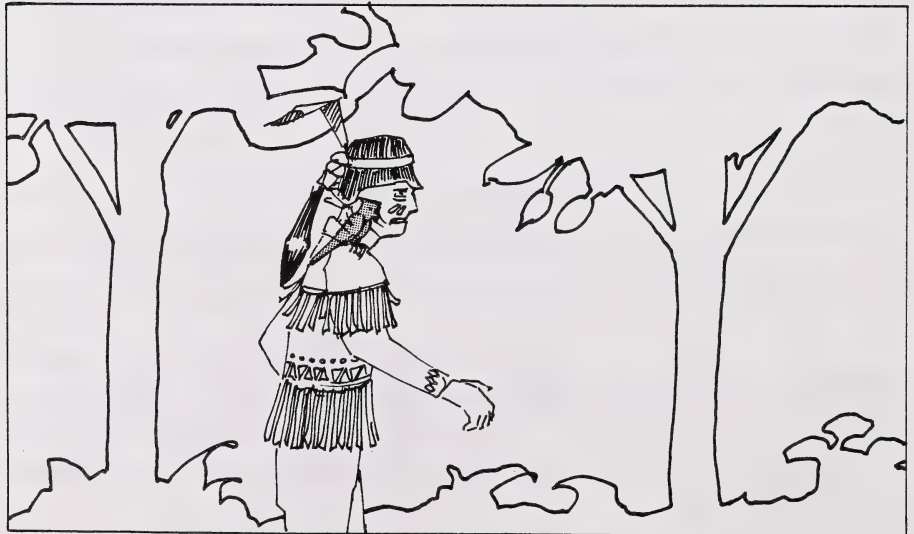
- (3) This poem, then, which sounds so very peaceful, shows a conflict of values in the speaker. Do you sometimes feel this same conflict of values? Explain.

READ

Read "The Deathsong of Red Bird" on page 172 of *New Voices 4*, noting the simple but powerful language used.

A deathsong was sung when one was dying or anticipating death. The deathsong of a Native North American was no impromptu speech; it was composed after many hours of contemplation, for it was an official declaration of how one wished to be remembered.

Red Bird's song has special significance. In 1827 the Illinois Winnebago tribe discovered whites tapping maple trees on the Winnebago reservation. A fight ensued, and several whites were killed. Other whites retaliated, killing some of Red Bird's people. They retaliated in turn. The United States troops then lay siege to the reservation. Red Bird sacrificed himself to break the siege. He walked out to his death dressed in white buckskins decorated with two stuffed cardinals, his totem, on his shoulders, and singing his deathsong.



EXERCISE 8

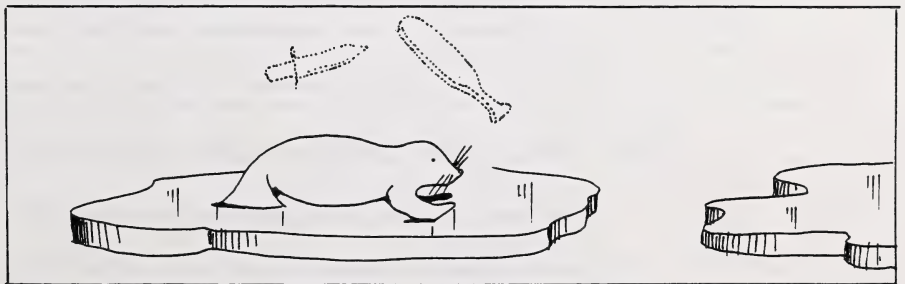
- (1) Knowing the background to his song makes it much easier to recognize Red Bird's values as expressed here. What was the overriding value that determined his actions in this situation?

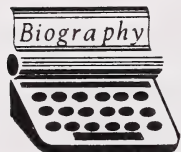
- (2) Read the discussion and the paragraph that follow the poem. Would you consider it better to die in freedom and dignity, or survive in chains and subjugation? Explain.

- (3) Red Bird sang his deathsong over a hundred fifty years ago. It did end the siege of his reservation, but consider the fate of the Native North American peoples since then. Was Red Bird's death in vain? Did it do any real good? Discuss, giving specific points to support your opinion.



Read "Baptism of Blood," which begins on page 135 of *New Voices 4*. Pay attention to the way in which the writer uses language to describe the scenes. Also try to judge his attitude toward the seal hunt.





George Allan England (1877-1936) was an American author most known for his extensive science fiction writings. His publishing history began with "The House of Transformation" (1909). Of his many science fiction novels, *Darkness and Dawn* is the most well known, originally published in 1914, but reprinted in five volumes in 1964. It is a post-holocaust novel set in a devastated America. In the early 1920's England came to be an explorer, going on many interesting expeditions and treasure hunts. His best known book of this period is *Vikings of the Ice*, being the log of a tenderfoot on the great Newfoundland seal hunt (1924). This interesting novel gives a detailed and lively account of Newfoundland life in the early twentieth century. England met a mysterious death on an expedition in 1936.

EXERCISE 9



- (1) George England is a skilled and sensitive writer who has made the seal hunt come alive for those of us who can only read about it. What is it that makes George England's reporting so effective? Discuss his use of diction and detail that make it come alive.

- (2) (a) Through what **mental point of view** has George England told this story? Give evidence.

- (b) Why is that point of view appropriate for this selection?

- (3) What would you say is George England's *attitude* toward seal hunting? Give evidence for your answer.

- (4) Most Canadians are aware of the controversy surrounding the annual seal hunt on the east coast. In fact, pressure groups, especially in Europe, have nearly shut down the hunt by getting their governments to impose bans on the importation of seal pelts or products made of sealskin. Meanwhile, the Newfoundlanders, already plagued by terrible unemployment, have trouble understanding why they are being denied another opportunity to earn a few needed dollars. Discuss, in a paragraph, the values that are at play in this issue. What are the values of the opposing groups? Where do you stand (what are your values) on this issue? Do you side with one group or the other? Explain.

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LEVELS OF
COMMUNICATIONConcrete
Level

When exactness is what we want in writing, we use concrete words. Concrete words name *material things*, things that *actually exist in the physical world*, things that *can be perceived by the five senses*: e.g., *house, rabbit, stone, boy*. Concrete words convey precise and vivid images, for they refer to referents that we can readily perceive. The more general concrete words stand for any one of a large group of similar referents (things): e.g., *man*. Less general concrete words point to any one of a group of similar referents: e.g., *hockey player*. The most specific concrete words point to one particular referent, the only one of its kind: e.g., *McDonald*. Thus, we have, from general to specific:

man / athlete / hockey player / Flame / Lanny McDonald

Abstract
Level

We can refer to the referent of a concrete word like *woman, book, or flag*; but we cannot refer to any one thing in the physical world as a referent of an abstract word. Abstract words are words like *homesickness, sportsmanship, obscurity, vigour, knowledge, sorrow*. Abstract words stand for feelings (e.g., *joy*), ideas (e.g., *immortality*), qualities (e.g., *kindliness*), actions (e.g., *growth*), not for things that can be seen or touched. Because they do not stand for something perceptible to the senses, their meanings are less exactly determined than those of concrete words. As a result, abstract words do little to suggest an image or give a clear picture. This does not mean, though, that the things to which they refer are not real. Their meanings are different for each of us, and depend on our experiences with the words and our feelings about them. It is only through the examples writers give that we know exactly what they have in mind when they use abstract words.

ABSTRACT

CONCRETE

education
journalism
disarmament
politics
improvement

Ecole J.H. Picard
newspaper
Operation Dismantle
the mayor of Lethbridge
raising your English mark
by 15%

experience
safety
history

taking a ride in a helicopter
using seat belts
Battle of the Plains of
Abraham

Achieving
Concreteness

In order for a reader to clearly visualize what you are attempting to say in your writing, you must attempt to make your writing as concrete as possible. There are three ways in which you can increase the concreteness of your writing.

1. using exact words

Instead of using general words that refer to classes of things, use specific words that name individual items.

general: The plant grew higher than the other plants.

specific: The Russian thistle towered above the tomatoes.

2. using modifications

To further delineate your concrete nouns and verbs, use vivid adjectives, adverbs, phrases, and clauses.

concrete: The Russian thistle towered above the tomatoes.

more
concrete: The ripe Russian thistle, its seed head swaying in the wind, towered above the young tomato vines.

3. using comparisons

Using figurative language, rich in concrete comparisons, can help your reader visualize the scene you wish to create.

concrete: The ripe Russian thistle, its seed head swaying in the wind, towered above the young tomato vines.

more
concrete: Looking like an Imperial Czar, the ripe Russian thistle, its crown swaying in the wind, towered over the young tomato vines.

EXERCISE 10



- (1) Listed below are a number of concrete and abstract words. Place a C before those which are *concrete* and an A before those which are *abstract*.

_____ (a) smile	_____ (g) azure
_____ (b) dampness	_____ (h) companion
_____ (c) freedom	_____ (i) father
_____ (d) screaming	_____ (j) spoon
_____ (e) fear	_____ (k) politeness
_____ (f) honour	_____ (l) allegiance

- (2) Using specific concrete words to replace the general words, rewrite *two* of the following sentences. The first one is done as an example.

(a) The thing came into the room.

The purple and green Martian ambled into the Inter-Galactic
Conference Chamber.

(b) The clock sounded outside.

(c) The group gave the girl a present for her contributions.

(d) The official seemed puzzled about it.

(e) The message caused the men to move into action.

- (3) For **one** of the following abstract words, give **three** concrete details that illustrate the abstract word. The first one is done as an example.

- (a) **honesty:** (i) returning lost money to its owner

(ii) telling your parents exactly what happened
at last night's party
(iii) not cheating on the big math test

(b) **freedom:** (i) _____

(ii) _____

(iii) _____

(c) **loyalty:** (i) _____

(ii) _____

(iii) _____

(d) **happiness:** (i) _____

(ii) _____

(iii) _____

EXERCISE 11

In this final exercise of Lesson 12 you will have the opportunity to synthesize all the information you have learned in the last few lessons about the short story, sentence variety, and concrete writing. You are to write a *short short story* of approximately *two pages* in length.

Probably the easiest way to begin is to think of some incident in your life or in the life of an acquaintance that had some definite effect on you, one that really stands out and means something special to you; or you can invent such a situation. In the story, try to convey this major effect.

Before you begin to write, do some careful planning. Show your planning in the spaces which follow, answering the questions raised about each element. Only your short story will be evaluated, not these preliminary questions.

(1) Consider the *plot*.

Since this is a short short story, there is no room to relate many events. Concentrate on the major incident that will best illustrate your point. If background events are necessary, consider using exposition and flashbacks to accommodate them. *Outline* your *plot events* below. Use the *plot diagram* from Lesson 10.

(2) Consider your *characters*.

There is room for only one character to be developed fully. Develop your character as fully as possible in a short space so the reader can believe that the character is real. Don't rely on direct characterization; reveal the character indirectly through actions, speech, thoughts, and relationships with other characters. Again, review the material on character in Lesson 10. Before you write, jot down a *character sketch* of your *protagonist* below, and consider how you plan to reveal the traits indicated in your character sketch.

(3) Consider the *setting* and *mood*.

- (a) What setting is most appropriate for the point you are trying to make?

- (b) Does the setting play a major role in determining the events in your story? Explain.

- (c) Remember the relationship that setting has to mood, and choose the details of your setting that will increase the effect you wish to create. Jot down those details below. Explain what mood (overall effect) you wish to create. Consider the ways you plan to present the setting and mood.

- (4) Consider your *tone*.

What tone are you taking in your writing? Will it be humorous? serious? optimistic? fatalistic? sarcastic? ironic? You must answer these questions before you begin to write. Determine which tone is most appropriate for your subject matter, and the overall effect you wish to create. Think of the type of diction, sentences, images, and so on that will create that tone. Indicate the tone of your short short story below.

- (5) Consider your *point of view*.

Think about these questions: Will the narrator be involved in the action as it unfolds? Will the story be better told if the narrator is able to relate each character's thoughts? Does it seem your purpose would be better filled by using the objective point of view so the reader must make all interpretations? What point of view will best tell your story? Explain.

(6) Consider what **values** will be shown.

(a) What values does the character hold?

(b) How do the character's values determine the action in the story?

(c) Do you have certain values you hold important that you want to illustrate through your story?

(7) Consider the **theme**.

Theme is closely related to the overall effect created by the story. What insight into human nature or existence do you wish to present?

(8) Write your short short story below and on the following pages. Use your own paper for your rough copy.

For Your Short Short Story

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

For Your Short Short Story

Lined area for writing the short story.

LOOKING AHEAD

Now that we have finished our study of the short story, let's move on, in Lesson 13, to studying an important step to any writing process, *proofreading* and *revising*.

QUESTIONS OR COMMENTS

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SUGGESTED ANSWERS

EXERCISE 3

- (1) love **versus** honesty
- (2) self-preservation (survival) **versus** greed or desire for material things
- (3) honesty **versus** love or concern for family
- (4) honesty **versus** money or financial need
- (5) love for family **versus** belief in the country's law

OR

fear of hurting and alienating son **versus** love and concern for son over how drugs may destroy him

EXERCISE 5

- (1) The poem suggests the speaker values the exotic life of contemplation and study, based on the mention of Zen, Japanese drama, meditation in isolation, listening to what nature says, and studying the sackbut and chemistry.
- (2) It would be virtually impossible for one person to master all the things mentioned. The dreams are not realistic. How could one become adept at all the fields that are mentioned?
- (3) The speaker knows that he is too lazy to undertake these studies; they are just dreams to dream as one lies thinking.

EXERCISE 6

- (1) The wild horse symbolizes a dream, a wish, a desire, that seems out of reach and too fantastic to attain.
- (2) At least once before you die, try to fulfil a dream or desire that you have.
- (3) The poem suggests that the speaker values these personal dreams. She also values attempting to make them into reality.

EXERCISE 7

- (1) The speaker stopped to enjoy a peaceful country scene of the snow falling in the woods. This suggests that the speaker values nature, and the peaceful serenity it possesses.

- (2) (a) "But I have promises to keep," suggests he has commitments, obligations, and duties. "And miles to go before I sleep," has the literal meaning of having to travel many miles before he gets home to rest. It also suggests that he has many more things to do, many more years to spend, before he dies.
- (b) They suggest that the speaker is experiencing a conflict of values: his life, its commitments, and ties to others *versus* his love of nature and time for himself.
- (3) will be corrected by your correspondence teacher.

EXERCISE 9

- (1) and (2) will be corrected by your correspondence teacher.
- (3) Read the following words of Ebbitt Cutler in the 1969 edition of *Vikings of the Ice* about the outstanding *objectivity* of George England's style:

He was not trying to write history for the ages, to collect evidence - such as most of the present-day journalists who observe the seal hunt do - to uphold a particular point of view. He neither opposed seal hunting nor favored it; he was neither sportsman nor abolitionist. He had no axe to grind. Seal hunting involved thousands of human beings in activities beyond the imagination of men who had never participated. It was a great story and he wanted to describe it as faithfully as he could. The extraordinary literary achievement of the book is in this very balance of perspective he maintained between his horror at the blood, cruelty, filth, waste and hardship of the hunt and his awe at the incredible courage, endurance and spirit of the hunters. He does not even draw conclusions: It's as if he is so astounded, he can do no more than describe.

- (4) will be corrected by your correspondence teacher.

EXERCISE 10

- | | | | | | | | | |
|-----|-----|---|-----|---|-----|---|-----|---|
| (1) | (a) | C | (d) | C | (g) | C | (j) | C |
| | (b) | C | (e) | A | (h) | C | (k) | A |
| | (c) | A | (f) | A | (i) | C | (l) | A |

The remainder of this lesson will be corrected by your correspondence teacher.

LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

REVISING YOUR REPORT

The writing process involves three major steps: *planning*, *writing*, and *revising*. Very few people write perfectly the first time they try. Even successful writers find it necessary to rewrite and revise before their work is ready for publication. Good writing results only after careful and repeated revision.

REVISION
FACILITATES
COMMUNICATION

Inexperienced writers often neglect to revise their compositions because they do not realize how important revising is to the process of communication. Revising is not just correcting spelling and copying the rough copy of a report so that it conforms with correct manuscript form. Revising comes before writing the finished copy, and it is the writer's opportunity to look again at the content and how this content is being presented. If the report does not communicate exactly what the writer intends, it is in need of considerable revision.

*Let some
time lapse
before
revising.*

Your report will need revising before it is submitted. The first step in revising your rough copy is to leave some time between the first writing and the revision. Most people find it difficult to be objective about their own writing while the ideas they have tried to express are still fresh in their minds. If you revise and correct as soon as you have finished your rough copy, you will find many mistakes; but if you reread your work after a day or two have passed, you will find many more of its weaknesses, inconsistencies, and mistakes. After putting your paper aside for a few days, you will better be able to re-evaluate what you have written — add to it, subtract from it, rearrange it, improve the organization, change the tone, shift the emphasis, and check the mechanics of your writing.

*Read it
aloud.*

We suggest that you finish a composition at least three days before it is due. On the first day revise your first copy as best you can. On the second day revise it again more thoroughly. Read it aloud, and listen to it carefully. Listening to it will reveal such weaknesses as monotony of sentence structure and errors in punctuation and phrasing that you may have missed. On the last day, write out your finished copy carefully. Before handing it in, glance through it once again for any last minute corrections you might be able to make.



Revising your report involves checking the content, style, and mechanics. No one can predict exactly what you must do in order to revise your paper most usefully. Only you can know exactly what your intentions were when you first wrote your paper. Most of the time, the rough copy of a paper is good in general terms, but it is not quite exact. It might need more examples, or fewer words in some sentences; it might need rearranging of sentences and paragraphs. It might need quite a bit of correction of punctuation, spelling, or sentence construction. Whatever the weaknesses, your report can become better only with careful revision. Then it can communicate effectively what you intend to tell your reader.

COMMON WRITING ERRORS

The chart below indicates writing errors to correct when you revise:

CONTENT	<ul style="list-style-type: none"> — inaccurate statements — conclusions not supported by facts
STYLE	<ul style="list-style-type: none"> — errors in grammar and sentence structure — errors in word choice (diction) — unclear or rambling sentences — errors in paragraphing
MECHANICS	<ul style="list-style-type: none"> — spelling errors — capitalization errors — punctuation errors

PROOFREADING SYMBOLS

The difference between a good report and a mediocre report is revising and proofreading. Even though you might be tired of your report, you should go over it almost word for word, after you have revised it for content. Speed-reading techniques will not do for this aspect of revision; you will need to read letter for letter. You will also need to recognize the symbols used to indicate errors in writing. Some of these symbols are printed inside the front cover of *The Little English Handbook for Canadians*. The list of symbols printed in that book and on page 3 of this lesson should be sufficient for your needs in English 33.

Symbol	Meaning
<i>¶</i>	new paragraph needed
<i>no ¶</i>	no paragraph needed
<i>1</i>	word or phrase missing
<i>p</i>	punctuation error
<i>apos</i>	apostrophe error
<i>CAP</i>	capitalization error
<i>quo</i>	use of quotation marks
<i>D</i>	diction (imprecise, meaning unclear)
<i>awk</i>	awkward word order
<i>usage</i>	word usage error
<i>s l</i>	slang
<i>inf</i>	informal language
<i>red</i>	redundant
<i>rep</i>	repetitious
<i>frag</i>	not a sentence (fragment)
<i>FS</i>	fused sentence (run-on)
<i>sp</i>	spelling error
<i>vt</i>	verb tense error
<i>abb</i>	abbreviate
<i>agr</i>	subject-verb agreement
<i>d</i>	word division error
<i>mis</i>	modifier mistake
<i>pron</i>	pronoun usage or agreement

This paragraph has been revised using proofreading marks and some explanatory phrases.

The availability of food plays a key role in detremining^{sp} peoples^{pos} eating habbits^{sp}. Certain foods grow well in ^{sp} part of the world but poorly^{usage} in another. For example^p, Saltwater^{cap} fish of seas and

oceans differ from freshwater fish of lakes and why do you^{or} suppose the Oriental people eat rice and the eskimos eat caribou?^D

People learn to survive on foods that are ^{available} near at hand, and in doingso^{sp} they aquire^{sp} a taste for ^{sp} knowledgable^{ww} foods. ^{that they know} Throughout human histry^{sp} peoples^{sp} eating habits^{sp}, and what we eat^p, and when and ^{it} how we ate it have been ^{ww influenced} affected by culture^p, religion^p,

^{and} geography. In our modern World, a number of other things also ^{U Inappropriate} affect our eating paterns.^{sp}
Concluding Sentence

EXERCISE 1

The paragraph below and on the next page contains errors in grammar, sentence structure, spelling, capitalization, and punctuation. Revise the paragraph using the *proofreading symbols* given in *The Little English Handbook for Canadians*, and in this lesson.

How to change the Oil in yor car. Before starting to change yoiur oil you should gather all the equpment youll need roamps (unless you have a pit to drive over) a pan largenough to hold the old oil a wrench andan oil filter wrench, new oil in suficient quantity, a new oil filter, and a few old rags. Gather all supplies together. The first stage in the process is to run your engine for awhile so as to warm up the oil (it will flow better worm) then drive carefully onto the ramps.

Having put your car into gear (or in Park if its an automatic) and having made sure the parking break is on get under the vehical, place your pan directly under the car's oil pan and carefully remove the plugs you'll find these with the proper-sized wrench (be careful not to burn yourself with the hot oil. While the oil is draining, remove the old oil filter with your filter wrench (Remember it to will be full of oil), and replace it with a new filter. Having first rubbed a bit of oil around its rubber seal so as to make for a tite fit. Turn the new filter one fullturn after the seal makes contact but nor more do this by hand, a wrench might damage the filter. After this, replace the plug in the oil pan and ad a sufficient amount of clean oil, checking it's level with the dipstick. When it seems full, run the engine, reving it stightly for half a minute to get the oil circulating, then add enough to bring it to the full mark on the stick. Now clean up the mess and your set to drive away.

BARRIERS TO
COMMUNICATION

Errors in spelling and punctuation are barriers to communication. Just as other people notice the way you speak, they also notice the way you write. Errors in spelling and punctuation, like inappropriate language, leave an unfavourable impression of you. The errors can also affect your grades in school. They can mean that some job openings are closed to you or that job promotions will not come your way. The assumption here is that if you do not measure up to the language standard of other educated people, you do not measure up to their social or professional standards either.

Errors in spelling and punctuation affect communication. They distract from the thought you are expressing and call attention to the way in which it is written. What you are writing loses its value.

Spelling
Rules

There are many exceptions to the basic spelling rules, but what is important is that you know a few spelling rules that apply to a large group of common words. You can look up the exceptions in a dictionary if you have problems with them. Some of the rules that do help many people in spelling are listed here.

*Know your
spelling
rules.*

1. Drop the final *e* before a suffix beginning with a vowel.

care + -ing = caring

2. Keep the final *e* before a suffix beginning with a consonant.

care + -ful = careful

3. When a word ends in *y* preceded by a consonant, change the *y* to *i* before adding a suffix (unless the suffix begins with *i*).

duty + -ful = dutiful

4. Use *i* before *e* except after *c* or when sounded like *a* as in *neighbour* and *weigh*.

receive

brief



A number of spelling rules are given in *The Little English Handbook for Canadians*. Study pages 236 to 238 of that book.

Some words are frequently misspelled. Learn to spell these correctly and to use them correctly.

Master
simple
everyday
words.

all right
a lot
believe
calendar
committee
conscience
grammar
harass
its

lightning
literature
mathematics
mechanics
miniature
misspelled
pastime
picnicking
pleasant

principal
separate
their
therefore
thorough
together
too
tragedy
truly

Keep a list of the words you commonly misspell, and make a conscientious effort to learn these. Read each word aloud to see if you are pronouncing it correctly. Know its meaning. Refer to this list when revising the rough copies of your written assignments in this course. Whenever in doubt about the spelling, pronunciation, or meaning of a word, consult a good dictionary.

Pronounce each word correctly.

Know the meaning of each word.

When in doubt, consult a good dictionary.

Parts of
Speech

Spelling errors are often made when words that sound somewhat alike are not pronounced correctly. These words are often used as different parts of speech.

EXERCISE 2



Identify each word as a *part of speech*. Be sure you know the meaning of each word. The first two are done as examples.

- | | |
|-------------------------|----------------------|
| (1) advise: <u>verb</u> | (13) quiet: _____ |
| (2) advice: <u>noun</u> | (14) quite: _____ |
| (3) council: _____ | (15) affect: _____ |
| (4) counsel: _____ | (16) effect: _____ |
| (5) accept: _____ | (17) prophecy: _____ |
| (6) except: _____ | (18) prophesy: _____ |
| (7) stationery: _____ | (19) to: _____ |
| (8) stationary: _____ | (20) too: _____ |
| (9) its: _____ | (21) alter: _____ |
| (10) it's: _____ | (22) altar: _____ |
| (11) choose: _____ | (23) precede: _____ |
| (12) chose: _____ | (24) proceed: _____ |

Syllabication Some words are commonly misspelled because they are pronounced poorly.

EXERCISE 3



Break each of the following words into syllables. Pronounce carefully as you write. The first one is done as an example.

- (1) temperature: *tem - per - a - ture*
- (2) mischievous: _____
- (3) particular: _____
- (4) surprise: _____
- (5) lightning: _____
- (6) library: _____
- (7) government: _____
- (8) ridiculous: _____
- (9) February: _____
- (10) athlete: _____
- (11) chimney: _____
- (12) hundred: _____
- (13) magnificent: _____
- (14) prominent: _____
- (15) miniature: _____
- (16) whether: _____
- (17) ineligible: _____
- (18) drowned: _____
- (19) exercise: _____
- (20) introduce: _____
- (21) quiet: _____
- (22) separate: _____
- (23) tenant: _____
- (24) independent: _____

Homonyms

Those words which sound alike but are different in meaning are also often misspelled.

EXERCISE 4



Supply a *homonym* for each word in the list below. Do you know the meaning of the words in each pair? (If not, consult your dictionary.) The first one is done as an example.

- | | |
|-----------------------|---------------------|
| (1) hear: <u>here</u> | (10) eight: _____ |
| (2) meet: _____ | (11) cell: _____ |
| (3) weather: _____ | (12) sea: _____ |
| (4) week: _____ | (13) currant: _____ |
| (5) ring: _____ | (14) pear: _____ |
| (6) coarse: _____ | (15) male: _____ |
| (7) steel: _____ | (16) rays: _____ |
| (8) waist: _____ | (17) stair: _____ |
| (9) break: _____ | (18) mist: _____ |

Double Letters

Some words require double letters. Others do not.

EXERCISE 5



Correct any errors in spelling you find in the words below by rewriting the misspelled words correctly. The first one is done as an example.

- | | |
|---------------------------|--------------------------|
| (1) until: <u>correct</u> | (10) eroneous: _____ |
| (2) amount: _____ | (11) disapearance: _____ |
| (3) amunition: _____ | (12) against: _____ |
| (4) awful: _____ | (13) careful: _____ |
| (5) excelent: _____ | (14) committed: _____ |
| (6) interested: _____ | (15) accomodate: _____ |
| (7) across: _____ | (16) unnecesary: _____ |
| (8) embarass: _____ | (17) pastime: _____ |
| (9) opinion: _____ | (18) diference: _____ |

Final y

A final y preceded by a consonant is changed to i before all suffixes except those beginning with i.

EXERCISE 6



Add the suffix indicated on the right to the word on the left. The first one is done as an example.

- | | | | | | |
|------|-----------|---|-------|---|-----------------------------|
| (1) | imply | + | -es | = | <u>implies</u> |
| (2) | holy | + | -est | = | <u> </u> |
| (3) | lovely | + | -ness | = | <u> </u> |
| (4) | modify | + | -ing | = | <u> </u> |
| (5) | worry | + | -ed | = | <u> </u> |
| (6) | accompany | + | -ing | = | <u> </u> |
| (7) | heavy | + | -est | = | <u> </u> |
| (8) | kindly | + | -ness | = | <u> </u> |
| (9) | carry | + | -ing | = | <u> </u> |
| (10) | glory | + | -ous | = | <u> </u> |
| (11) | study | + | -ing | = | <u> </u> |
| (12) | tragedy | + | -es | = | <u> </u> |
| (13) | duty | + | -ful | = | <u> </u> |
| (14) | ready | + | -ness | = | <u> </u> |
| (15) | lonely | + | -ness | = | <u> </u> |
| (16) | dry | + | -ing | = | <u> </u> |
| (17) | easy | + | -ly | = | <u> </u> |
| (18) | noise | + | -ly | = | <u> </u> |
| (19) | satisfy | + | -ing | = | <u> </u> |
| (20) | happy | + | -ness | = | <u> </u> |
| (21) | likely | + | -hood | = | <u> </u> |
| (22) | busy | + | -er | = | <u> </u> |
| (23) | heavy | + | -ly | = | <u> </u> |
| (24) | greedy | + | -ness | = | <u> </u> |

Final
consonant

A monosyllable or word accented on the last syllable, if it ends in a single consonant preceded by a single vowel, doubles the final consonant before an ending beginning with a vowel.

EXERCISE 7



- (1) Add the suffix indicated on the right to the word on the left. The first one is done as an example.

(a)	admit	+	-ed	=	<u>admitted</u>
(b)	offer	+	-ed	=	<u> </u>
(c)	propel	+	-ed	=	<u> </u>
(d)	differ	+	-ing	=	<u> </u>
(e)	forgot	+	-en	=	<u> </u>
(f)	confer	+	-ing	=	<u> </u>
(g)	big	+	-est	=	<u> </u>
(h)	occur	+	-ence	=	<u> </u>
(i)	put	+	-ing	=	<u> </u>
(j)	swim	+	-ing	=	<u> </u>
(k)	commit	+	-ee	=	<u> </u>
(l)	equip	+	-ed	=	<u> </u>
(m)	control	+	-ed	=	<u> </u>
(n)	incur	+	-ed	=	<u> </u>
(o)	dispel	+	-ed	=	<u> </u>
(p)	stop	+	-ing	=	<u> </u>
(q)	refer	+	-ed	=	<u> </u>
(r)	drop	+	-ed	=	<u> </u>
(s)	omit	+	-ed	=	<u> </u>
(t)	compel	+	-ed	=	<u> </u>
(u)	begin	+	-ing	=	<u> </u>
(v)	run	+	-ing	=	<u> </u>
(w)	offer	+	-ed	=	<u> </u>

(2) Explain and justify by the rule the following spellings.

(a) planning/planing: _____

(b) referring/reference: _____

Final e

A final silent *e* is dropped before a suffix beginning with a vowel. A final silent *e* is retained before a suffix beginning with a consonant. There are exceptions: *ninth*, *truly*, *acknowledgment*.

Note that words that end in *ce* and *ge* retain the *e* to keep the *c* and *g* soft, particularly before the suffixes *-able* and *-ous*. Words that end in *oe* retain the *e* before the suffix. The final *e* in *dyeing* distinguishes it from *dying*. Note also *agreeable* and *mileage*.

EXERCISE 8



(1) Add the suffix indicated on the right to the word on the left. The first one is done as an example.

(a) come + -ing = coming

(b) love + -ing = _____

(c) arrange + -ment = _____

(d) nine + -th = _____

(e) hope + -less = _____

(f) scarce + -ly = _____

(g) desire + -able = _____

(h) write + -ing = _____

(i) nine + -teen = _____

(j) shake + -y = _____

(k) imagine + -ary = _____

(l) shine + -ing = _____

- (2) Once more add the suffix indicated to the following words. The first one is done as an example.

- | | | | | |
|-----|---------|---|---------|-------------------|
| (a) | change | + | -able = | <u>changeable</u> |
| (b) | outrage | + | -ous = | _____ |
| (c) | service | + | -able = | _____ |
| (d) | dye | + | -ing = | _____ |
| (e) | manage | + | -able = | _____ |
| (f) | peace | + | -able = | _____ |
| (g) | venge | + | -ance = | _____ |
| (h) | shoe | + | -ing = | _____ |
| (i) | courage | + | -ous = | _____ |
| (j) | mile | + | -age = | _____ |

ie/ei

Use *ei* after *c* or when sounded like *a* as in *sleigh*. In all other places use *ie*. Of course, there are exceptions. Some words do not fit any rule and must be learned. These include *weird*, *leisure*, *seize*, *either*, *neither*, *species*, *financier*, *foreign*, *sovereign*, and *height*.

EXERCISE 9



Spell each of the following words correctly using either *ie* or *ei*. The first one is done as an example.

- | | |
|----------------------|-----------------------|
| (1) rec <u>ei</u> ve | (12) s _____ ze |
| (2) bel _____ ve | (13) sl _____ gh |
| (3) dec _____ ve | (14) w _____ gh |
| (4) conc _____ ve | (15) l _____ sure |
| (5) for _____ gn | (16) ach _____ vement |
| (6) gr _____ ve | (17) c _____ ling |
| (7) conc _____ t | (18) br _____ f |
| (8) fr _____ nd | (19) perc _____ ve |
| (9) s _____ ge | (20) dec _____ t |
| (10) p _____ ce | (21) n _____ ghbour |
| (11) rec _____ pt | (22) p _____ rce |

Hyphenated
Words

The hyphen is used to spell certain words correctly.
Use a hyphen in the following instances.

1. when two or more words are used together as a single adjective to modify a noun

half-baked bread *well-known* cat

2. in compounds of *self*

self-centred

3. in *-ing* words

good-looking

4. in all numbers from 21 (*twenty-one*) to 99 (*ninety-nine*)

5. when placing a prefix before a proper name

all-Canadian

EXERCISE 10



Decide which of the following words are one word, two words, or a hyphenated word. Place the correct spelling of each word in the blank to the right of it. The first one is done as an example.

- | | |
|-----------------------------|--------------------------|
| (1) highway: <u>highway</u> | (12) postoffice: _____ |
| (2) percent: _____ | (13) altogether: _____ |
| (3) tonight: _____ | (14) selfevident: _____ |
| (4) firescape: _____ | (15) nearby: _____ |
| (5) goodnight: _____ | (16) therefore: _____ |
| (6) teamwork: _____ | (17) cleancut: _____ |
| (7) firstclass: _____ | (18) inspiteof: _____ |
| (8) twentyone: _____ | (19) cureall: _____ |
| (9) goodbye: _____ | (20) oldfashioned: _____ |
| (10) noone: _____ | (21) oneseif: _____ |
| (11) lefthanded: _____ | (22) brandnew: _____ |

We will examine the use of the hyphen in more detail in the next lesson.

Plurals

The following rules may help to strengthen your spelling of the *plurals* of nouns.

1. Add *s* to most nouns to make them plural.

cage → *cages*

2. Add *s* to musical terms ending in *o* to make them plural.

piano → *pianos*

3. Add *s* to nouns ending in *y* after the vowels *a*, *e*, or *o* to make them plural.

boy → *boys* *monkey* → *monkeys*

4. Change *y* to *i* and add *es* to nouns ending in *y* after a consonant to make them plural.

fly → *flies* *baby* → *babies*

5. Add *s* to words ending in *eo* and *io* to make them plural.

radio → *radios* *rodeo* → *rodeos*

6. In compound words, make the main word plural.

sister-in-law → *sisters-in-law*

Exceptions to this include words in which there is no noun and words ending in *ful*.

go-between → *go-betweens* *spoonful* → *spoonfuls*

7. Add *'s* to letters, figures, and signs to make them plural.

h → *h's* *2* → *2's*

8. Form the plural of singular nouns that end in *f* two ways.

- a. When the plural form is pronounced *fs*, just add *s*.

chief → *chiefs*

- b. When the plural form is pronounced *vz*, drop the *f* and any letters following it, and add *ves*.

leaf → *leaves*

9. Add *es* if the plural form adds a syllable to the singular form in nouns ending in *s*, *sh*, *ch*, *x*.

tax → *taxes* *glass* → *glasses*

10. Learn the special ways of forming plurals for some nouns.

foot → *feet* *child* → *children*

goose → *geese* *woman* → *women*

EXERCISE 11



Write the plurals of the following words. The first one is done as an example.

- (1) turkey: turkeys
- (2) take-off: _____
- (3) mouthful: _____
- (4) party: _____
- (5) shoe: _____
- (6) Negro: _____
- (7) wharf: _____
- (8) good-for-nothing: _____
- (9) man-servant: _____
- (10) dish: _____
- (11) embryo: _____
- (12) church: _____
- (13) banjo: _____
- (14) mathematics: _____
- (15) editor-in-chief: _____
- (16) library: _____
- (17) looker-on: _____
- (18) lock-out: _____
- (19) postmaster-general: _____
- (20) Miss Brown: _____
- (21) dwarf: _____
- (22) ally: _____
- (23) oasis: _____
- (24) 2: _____
- (25) box: _____

EXERCISE 12



Some of the sentences below may have spelling errors. Correct whatever errors you find by *crossing out* the *misspelled* words and *writing* their *correct forms* above them. The first one is done as an example.

- (1) We can ^{*accommodate*} ~~accomodate~~ your innocent assistant at the following ^{*guarantee*} ~~guarante~~ address in order to ~~guarante~~ his safety.
- (2) We aught to have proceeded more cautiously when following the advise of the committee.
- (3) Fourty-four statutes were acquired by the local museum.
- (4) Therefore such outdoor pasttimes as baseball provide an opportunity to observe schoolspirit at its finest..
- (5) Undoubtedly she is more physicaly fit, specialy since she does aerobics practicaly every week.
- (6) The bribe occurred before the issue was referred to a committee.
- (7) Carrying out her decision to inform the authoritys only brought her family unforeseen tragedys.
- (8) I can percieve that you will enjoy your breif stay with the neice of the landlord on a neighbouring estate.
- (9) The good-natured and clean cut youth proved to be a hard-hearted opponent once in the ring.
- (10) John's writing imporved with his study of various writers accounts of they're efforts to write.

EXERCISE 13



In the space at the left, write the correct spelling of any misspelled word. If no word is misspelled, leave the space blank. No more than one misspelled word appears in any one set. The first one is done as an example.

- | | | | | |
|----------------|------|---------------|----------------|-------------|
| <u>Negroes</u> | (1) | pertinent; | tragedy; | Negros; |
| | | pursue | | |
| _____ | (2) | harass; | outrageous; | originate; |
| | | alright | | |
| _____ | (3) | peruse; | sandwich; | weird; |
| | | hypnotize | | |
| _____ | (4) | fundamentals; | optimistic; | murmur; |
| | | noticeable | | |
| _____ | (5) | wiry; | indispensable; | succeed; |
| | | lonliness | | |
| _____ | (6) | plateau; | independence; | franically; |
| | | sensible | | |
| _____ | (7) | conqueror; | fragile; | consensus; |
| | | absense | | |
| _____ | (8) | manufacturer; | clothes; | parallel; |
| | | parenthesis | | |
| _____ | (9) | dormitories; | batchelor; | parliament; |
| | | accidentally | | |
| _____ | (10) | surprise; | forhead; | inevitable; |
| | | believe | | |
| _____ | (11) | speciman; | existence; | changeable; |
| | | eighth | | |
| _____ | (12) | politican; | occurrence; | liable; |
| | | height | | |

Punctuation
Rules

Incorrect punctuation, like incorrect spelling, is a barrier to communication.



The reason we use punctuation in our writing is explained in *The Little English Handbook for Canadians*, on pages 85 and 86. Read these pages now.

The Colon

Here are the main rules governing the use of the colon.

1. Use a colon to introduce a list or a series of three or more items, and always after "as follows."

There are four months of the year that have thirty days: April, June, September, and November.

2. Use a colon to show that an explanation follows.

The theory of levers is very simple: the shorter the lever, the less the force.

3. Use a colon to show that an example follows.

Our coldest temperatures are in January: yesterday the low was -38°C .

4. Use a colon to introduce a piece of quoted material.

This writer tells us: "After studying the close-up shots, you can probably list many of the details of the scene."

5. Use a colon after the salutation in a business letter.

Dear Sir:

6. Use a colon to separate hours and minutes, to separate acts and scenes of plays, to separate chapters and verses of the Bible.

At the signal, the time will be 11:00.

Hamlet, II:2

Genesis 3:12



Study pages 376 in *New Voices 4* and pages 108 and 109 of *The Little English Handbook for Canadians* for more information on the correct use of the colon.

EXERCISE 14



In the sentences below, supply colons wherever needed. Then, in the blank before each sentence, write the letter that represents the rule you used.

- (a) colon used to introduce a list or a series
- (b) colon used to introduce an explanation
- (c) colon used to introduce an example
- (d) colon used to introduce a quotation
- (e) colon used after a salutation
- (f) colon used to show time, acts and scenes, or chapters and verses

- _____ (1) One other choice remains to travel by car.
- _____ (2) The meeting will begin at 1000 in the morning.
- _____ (3) He sat down to begin the letter. "Dear Miss Cole" he wrote.
- _____ (4) Our cat is very lazy most of the time yesterday it slept until noon.
- _____ (5) The writer concluded with these words "Is it any wonder that he had not time for himself?"
- _____ (6) This is my problem where do I find another pair of gloves?
- _____ (7) Do these things before you travel to Spain have a vaccination for smallpox, apply for your passport, buy traveller's cheques.
- _____ (8) The order will be as follows first we go to the bakery, then to the grocery store, and then home.

The Comma

A comma is a weaker punctuation mark than either the period, semicolon, or colon. It is always used *within* a sentence. It has three main purposes:

- to separate sentence elements that might be misread
- to enclose or set off interrupting elements within a sentence
- to set off certain introductory elements

Learn the rules governing the use of commas. The main rules are summarized below.

1. Use a comma before the *conjunction* that joins two clauses in a *compound sentence*.

Karen went to the zoo to study the different kinds of animals, but Kristol went to the aquarium to look at different species of fish.

2. Use commas to separate the words or word groups in a *series* or a *list* of three or more items.

Kristol saw piranhas, sharks, eels, and swordfish at the aquarium.

3. Use commas to show parts of *addresses* and *dates*, *salutations* in friendly and social letters, and the *complimentary close* in all letters.

Whitehorse, Yukon Territory
May 17, 1963
Dear Aunt Molly,
Love,
Yours truly,

4. Use a comma in *direct speech*, unless a question mark or an exclamation point is used.

"Seven cows died of the disease," he said.

5. Use a comma with an *interrogative phrase* that changes a statement into a question.

You left it on the shelf, didn't you?

6. Use a comma to set off an *appositive*, that is a word, phrase, or clause used to explain a noun or pronoun which stands before it.

My father, the president of the Wildlife Club, will buy the prize to be given to the person making the best fish casserole.

7. Use a comma to set off a *noun of direct address*, or a signal word such as *yes*.

Are you coming with us, Gurtek? Yes, we will be at the dinner.

8. Use a comma to set off an *introductory element*, and a pair of commas to set off an *interrupting element*.

On the other hand, let us take more time.

Karen's project, it seems to me, will be easier to research.

9. Use commas to set off a *phrase* or *clause* that gives *additional* but not essential information about the noun that comes before it, that is, a phrase or clause which is *nonrestrictive*.

This special meeting, which is held only once a year, is called to elect a new public relations member.

10. Use a comma to make your writing clear, or to prevent misreading or confusing the reader.

While the animal tamer was shaving, the elephants broke out of their cage.



Study pages 376 and 377 in *New Voices 4* and pages 87 to 103 in *The Little English Handbook for Canadians* for rules about comma use.

EXERCISE 15



In the sentences below, supply commas wherever needed. Then, in the blank before each sentence, write the letter that represents the rule you have used.

- (a) comma used before a conjunction to separate main clauses
- (b) comma used to separate words in a series
- (c) comma used to set off an appositive
- (d) comma used to set off a direct address or signal word
- (e) comma used to set off an introductory element
- (f) comma used to set off a interrupting element
- (g) comma used to set off a nonrestrictive element
- (h) comma used to clarify or prevent misreading

- _____ (1) You will find Karl around somewhere: in the living room in the basement or out in the garden.
- _____ (2) We must on the other hand consider the opposite view as well.

- _____ (3) Life suddenly seemed very bleak to Norman and Krish could not cheer him up.
- _____ (4) My uncle a geologist was sent to Peru.
- _____ (5) Consider a mixture of red yellow green blue and brown paints.
- _____ (6) We ate waffles and our leader had bacon.
- _____ (7) Joan Maki who lives across the street is the local pharmacist.
- _____ (8) If I arrive first I will wait by the atrium.
- _____ (9) Girls report two physicians at the hospital have more birthmarks than boys.
- _____ (10) Exercise of the legs is important for dancers must have strong leg muscles.
- _____ (11) Eldora is a fat fluffy beautiful cat with no brains.
- _____ (12) Chapter 2 which tells of the abduction is the frightening part of the book.
- _____ (13) Will you please sir speak more slowly?
- _____ (14) I do not care for the job isn't important.
- _____ (15) Tourists who can usually be recognized by their cameras try to participate in the local events.
- _____ (16) The youngsters quickly consumed three bottles of pop five packages of chips and twelve chocolate-covered marshmallows.
- _____ (17) Montreal which is on an island in the St. Lawrence is easy to get to by air.
- _____ (18) Having failed to impress the crowd with his flaming oratory he tried another tactic.
- _____ (19) I believe if anyone is interested in my opinion that we should discuss the matter at a later time.
- _____ (20) The book which never made the bestseller list is gathering dust in the library.

The
Semicolon

Learn these main rules governing the use of the semicolon.

1. Use a semicolon to separate the clauses in a compound sentence when there is no co-ordinating conjunction, or when the parts are joined by conjunctive adverbs.

The professor chose an assistant; she was a girl from our class.

It was icy; therefore, we drove slowly.

2. Use a semicolon to separate clauses joined by co-ordinating conjunctions if the clauses are long and already contain commas.

Terry Cole, the captain of the volleyball team, awaited the final game of the season; but since her wrist was still healing, she was not sure she could play.

3. Use a semicolon to separate the word groups in a series or list when there are already commas within the word groups.

The comedian did three things: first, he imitated Charlie Chaplin; second, he imitated Dean Martin; and third, which we liked best, he imitated Rich Little.



Study page 385 in *New Voices 4* and pages 103 to 107 in *The Little English Handbook for Canadians* for more information about the correct use of the *semicolons*.

EXERCISE 16



In the sentences below, supply *commas* and *semicolons* wherever needed. Then, in the blank before each sentence, write the letter that represents the rule you used for inserting the *semicolons* where you did.

- (a) semicolon used to separate clauses in a compound sentence
- (b) semicolon used before a conjunctive adverb
- (c) semicolon used before a co-ordinating conjunction in a sentence that is long and contains commas
- (d) semicolon used to separate word groups in series or lists which already contain commas

-
- (1) The meeting was called however a quorum was not present until ten o'clock.

- _____ (2) The frivolous believe that to be artistic is easy the true artist knows how difficult it is.
- _____ (3) When the scorpion stung the boy he felt a sharp pain in his arm but since there was no swelling he thought that he had not been hurt.
- _____ (4) One can never pay in thanks one can pay only by doing good somewhere else in life.
- _____ (5) Down the street came the newly formed somewhat nervous marching band two cheerleaders in white skirts and the football team muddy and exuberant.
- _____ (6) Henrik's young brother is a busy boy in fact he works harder than Henrik does.
- _____ (7) People do not use airplanes because they want to fly they use airplanes because they want to get somewhere fast.
- _____ (8) René a very good friend of mine wants me to go to camp with her but because I have been to camp for five years in succession I am not interested.
- _____ (9) The people chosen to represent the graduating class were Janice president of the debating society Jacques boys' baseball captain and Emile active in the school drama club.
- _____ (10) He had a high fever for two days then he gave in and made an appointment to see a doctor.

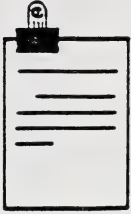
EXERCISE 17

Choose *ten* of the sentences below. Supply the necessary *punctuation* for them. You will have to supply *colons*, *commas*, *semicolons*, *periods*, *question marks*, and *quotation marks*.

- (1) She looked at him got out her pen and opened a large book deliberately
- (2) Joe had a good time he went to the movies
- (3) Keep your camping gear to the barest minimum a small primus stove a stew pot a teakettle and a sleeping bag
- (4) Although it may appeal to you emotionally don't fall for a sad-eyed pet who sits by itself in a corner it's probably very ill and a good pet-shop manager would be giving it professional care
- (5) We often have hot weather in May today the temperature is 22°C

- (6) You ran the full distance didn't you
- (7) This writer tells us Being able to communicate effectively is a necessary skill in today's society
- (8) My aunt an avid football fan is coming to visit next summer
- (9) Two brothers who inherited a piece of land quarreled and quarreled about how it should be divided in the end they became total enemies
- (10) Jerome's favourite fruits are papayas pomegranates pumpkins and plums
- (11) Imre who is a student at our school was born in Budapest
- (12) We ate pancakes and our boarder had fried eggs
- (13) Ranju the lead-off man had a broken finger and the clean-up man Charlie was ill but the team still hoped for a chance to win the game
- (14) Mr. Nadeau's tour of the Indian Ocean area includes the following cities Perth Australia Djakarta Java Colombo Sri Lanka and Tananarive Madagascar
- (15) You will find the book somewhere in the bookcase on the desk by the chair or under the bed
- (16) Instead of diminishing as once predicted the credit card business is expanding
- (17) It was hailing outside but in the barn the horses were safe
- (18) It was icy therefore we did not drive to town on Saturday
- (19) All the club members supported the debating team they wanted to show their loyalty even though they were disappointed with the outcome of the debate
- (20) Was she born in Regina Saskatchewan on June 22 1943

EXERCISE 18



- (1) Using the looseleaf pages at the end of this lesson, write a *rough copy* of your report.
- (2) *Revise* the rough copy, using a red pen or pencil to indicate your revisions. Use the *proofreaders' symbols* that you studied in this lesson to mark your revisions.
- (3) As you do your revising, refer to the checklist below and on the next page. Put a check (✓) beside each item after you have used that item to check out your report.



CHECK AND
BE CORRECT

- _____ Have you checked your *content*? You should have made specific statements and supported them with details.
- _____ Has your report *unity*? All sentences should be on the same topic.
- _____ Has your report *coherence*? Your phrases and sentences should be linked so that a reader passes from one to the next with no unnecessary uncertainty.
- _____ Does your report *begin* effectively? Readers should be able to see at a glance what the report is dealing with and what it is meant to communicate. The first few lines should arouse the readers' interest and make them want to read on.
- _____ Does your report *end* effectively? The ending should be definite, pointed, and clear-cut.
- _____ Have you used words that express *exact meaning* rather than general meaning? Try to avoid the use of monotonous repetitions, worn-out words and expressions, slang, and contractions.
- _____ Can your report be effectively condensed from its present length? *Be concise*. Make every word count.
- _____ Is your report *consistent*? You should not shift point of view or verb tense. Verbs should agree with their subjects, pronouns with their antecedents.

_____ Has your *sentence structure* enough *variety* to avoid monotony? Change the word order in sentences for variety. Frequently put something before the subject. Occasionally use the inverted sentence. Try to occasionally use an exclamatory, imperative, or interrogative sentence. Vary your sentence length, using only effective short sentences and combining choppy ones into longer sentences. Use balanced sentences. Connect clauses with words *other* than *and* and *so*.

_____ Have you checked your *paragraphing*? Combine several short paragraphs into one. Divide lengthy paragraphs.

_____ Have you read for *mechanical errors*? These include spelling, punctuation, and capitalization. Pay particular attention to correcting fragments and run-on sentences.

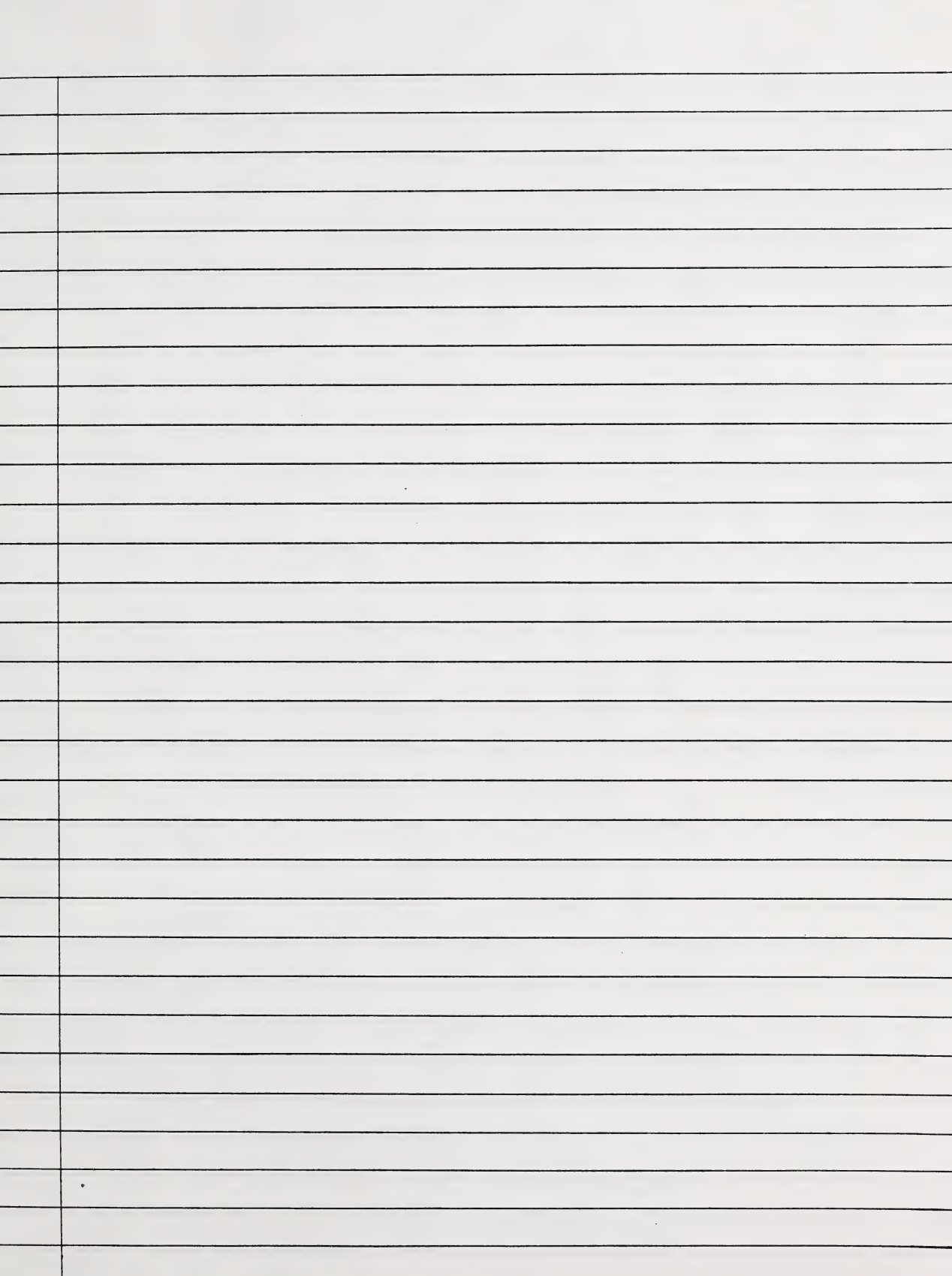
_____ Is a *title* an integral part of your report? It should suggest the main idea of the report. It should be brief. It should attract a reader to your report. It should not reveal too much.

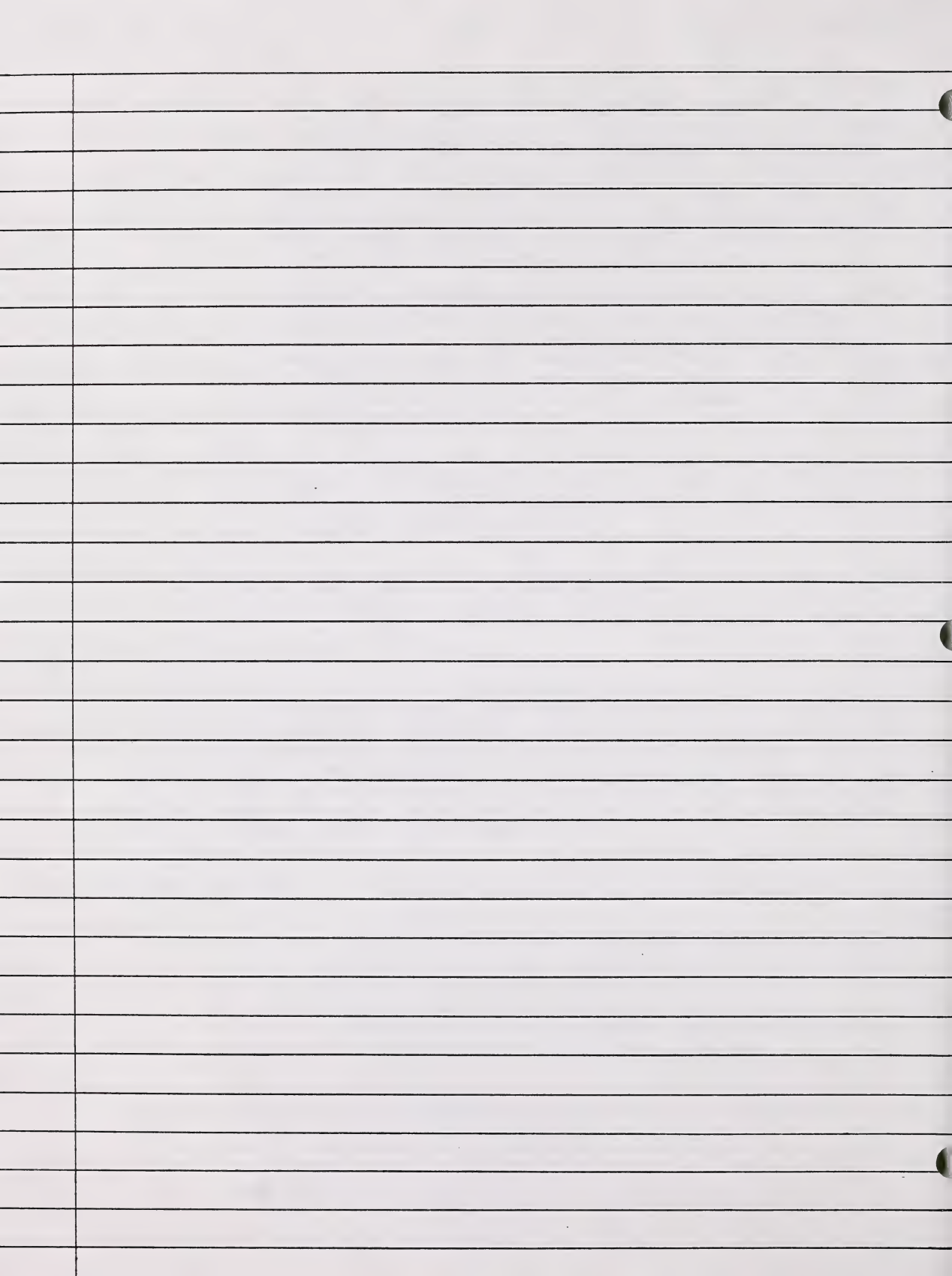
(4) Submit your rough copy, including revisions, with this lesson.

LOOKING AHEAD

In this lesson, you have learned a bit more about communicating your ideas in writing. In the next lesson, you will study the importance of verbal and nonverbal communication when you *search for a job*, *apply for a job*, and *take part in an interview for a job*. You will also review a few more language skills — the correct use of the *apostrophe*, *hyphen*, *dash*, and *parentheses*.

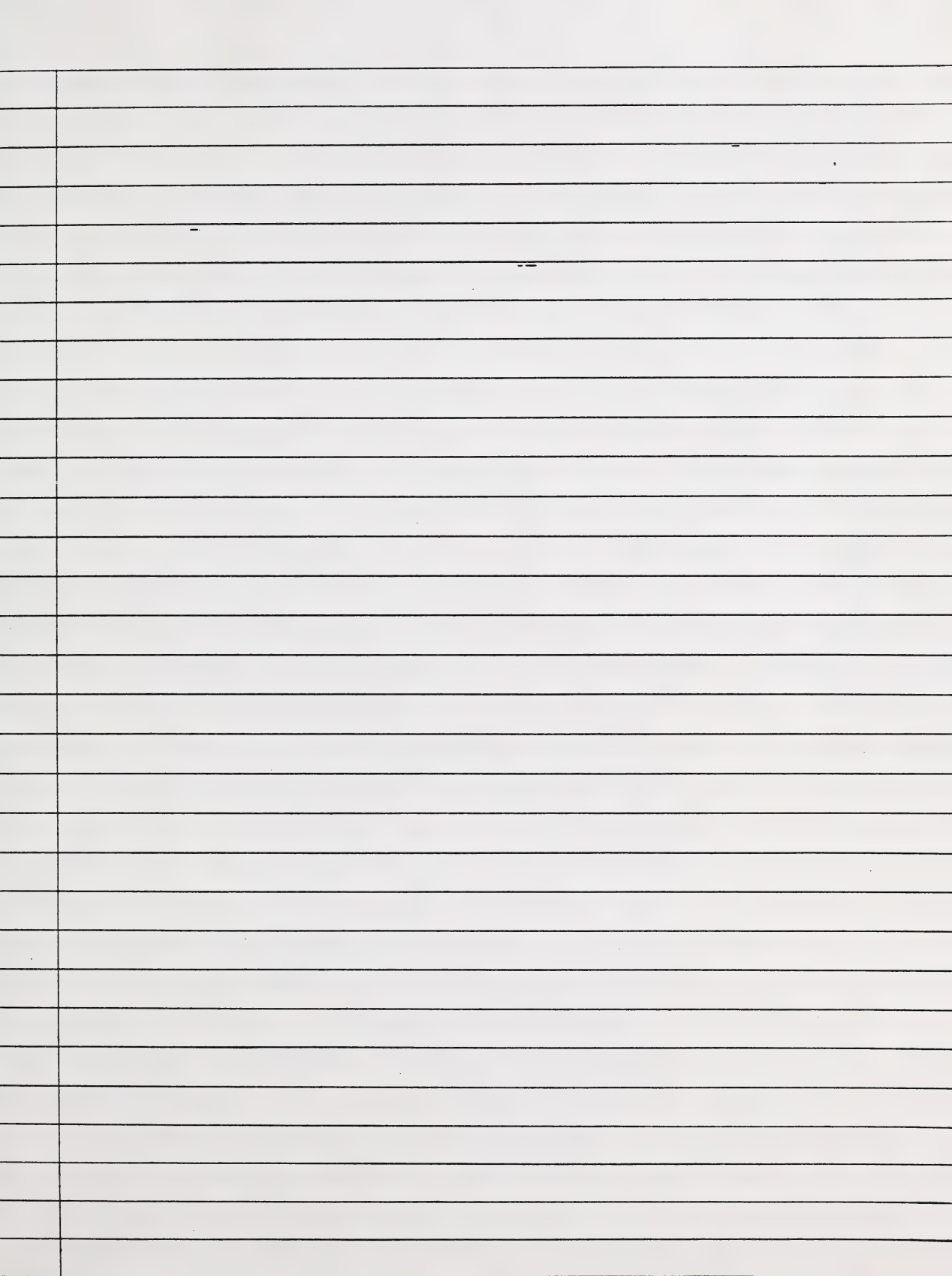
QUESTIONS OR COMMENTS

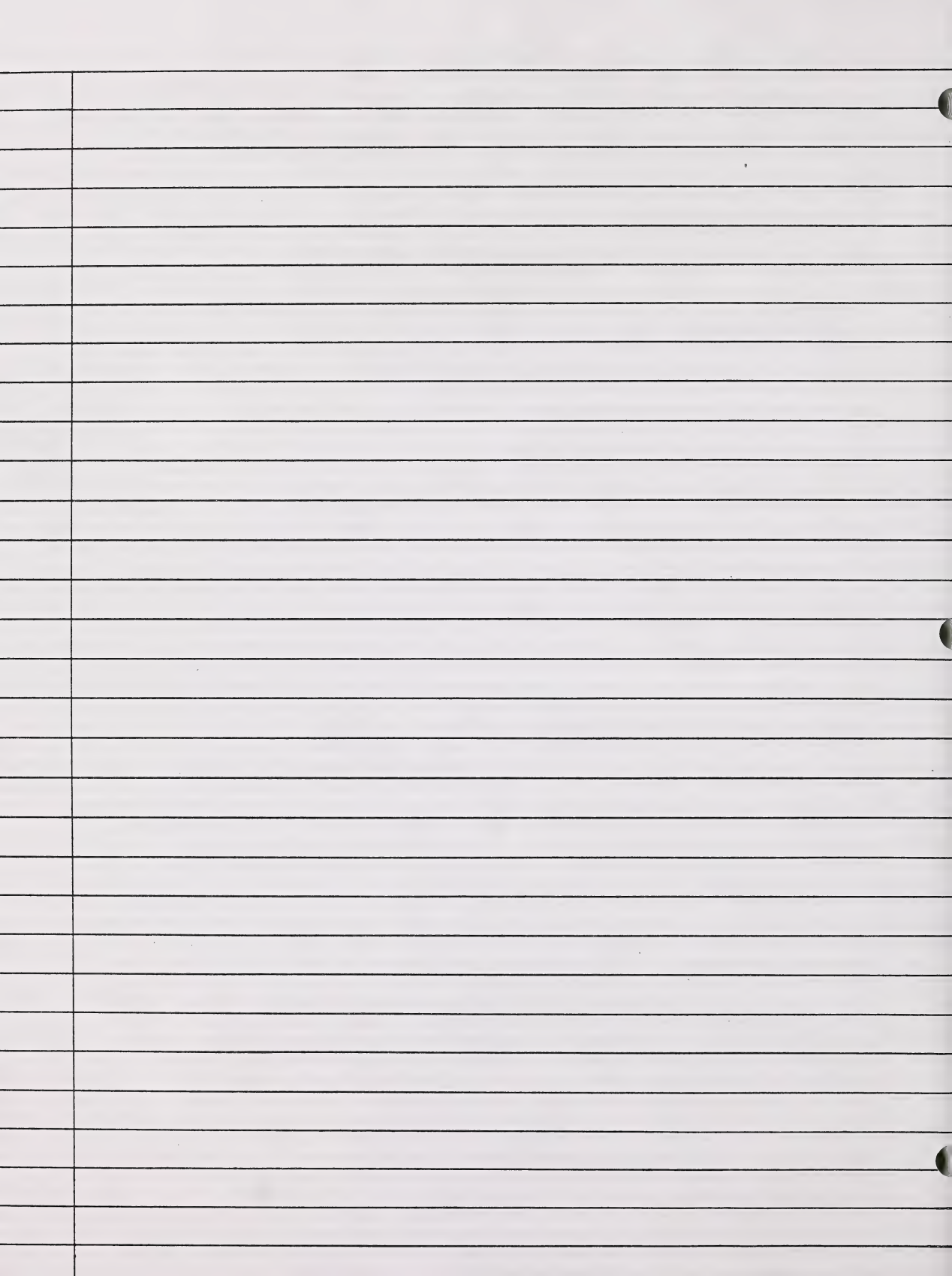




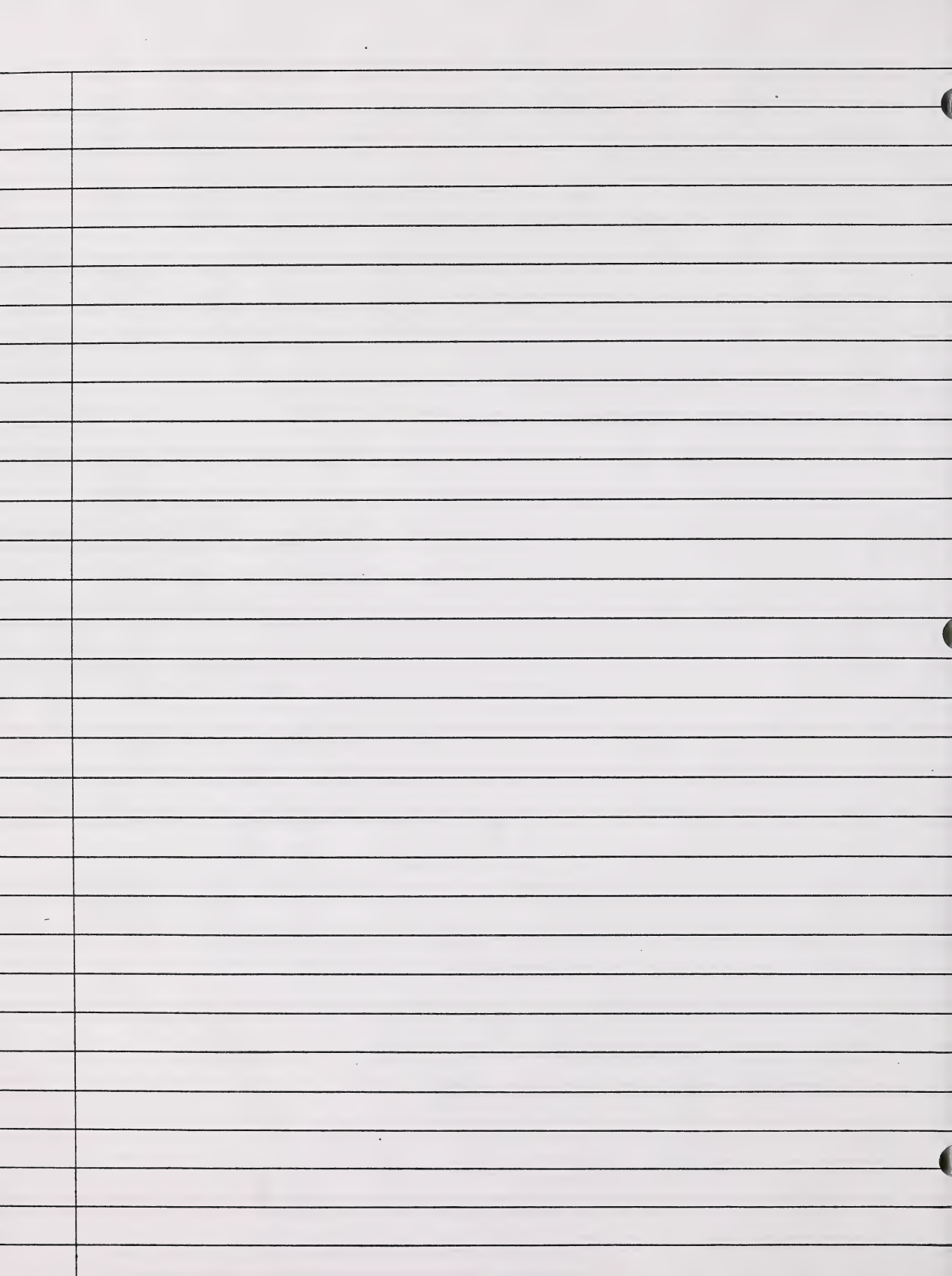
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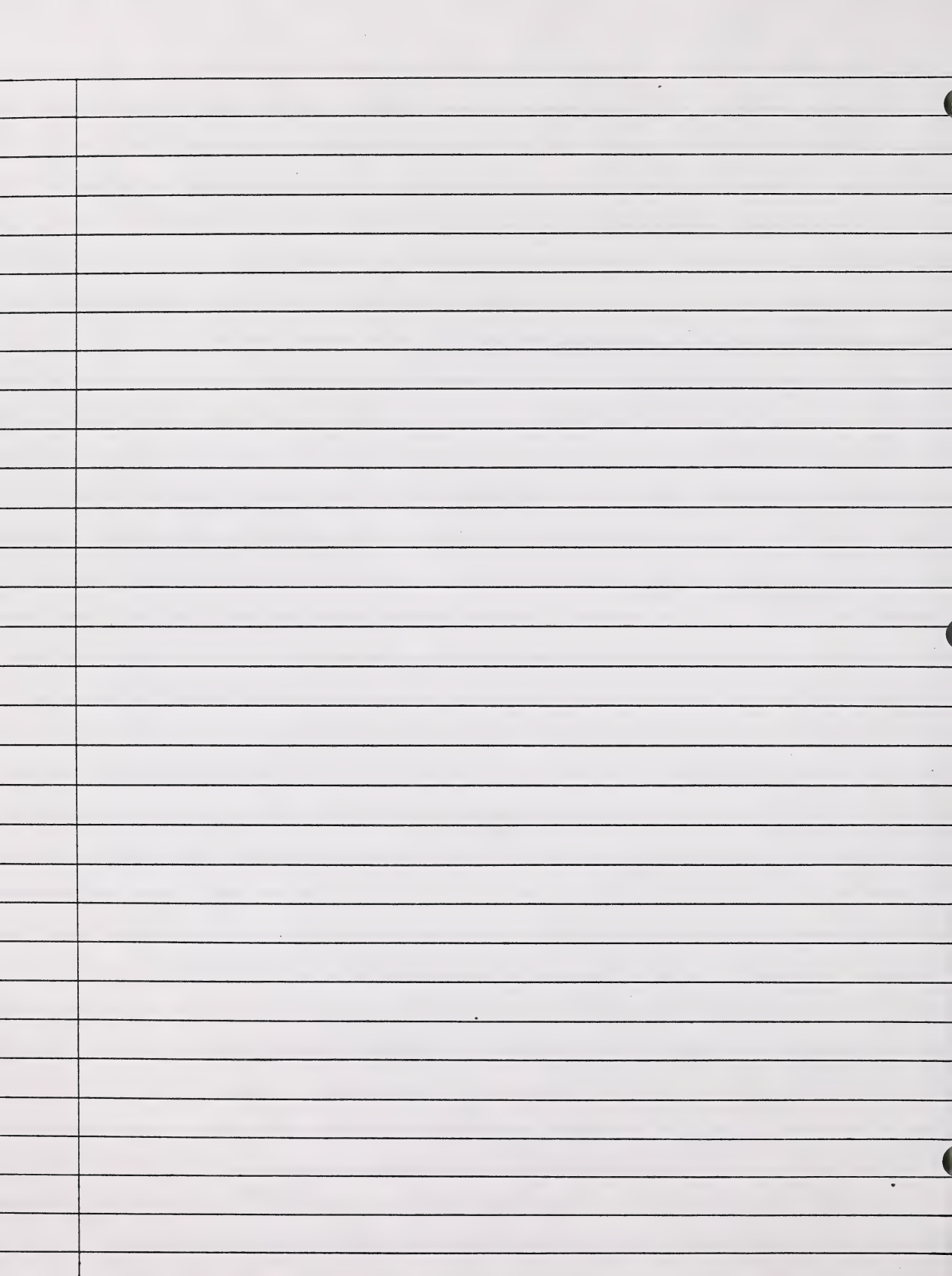




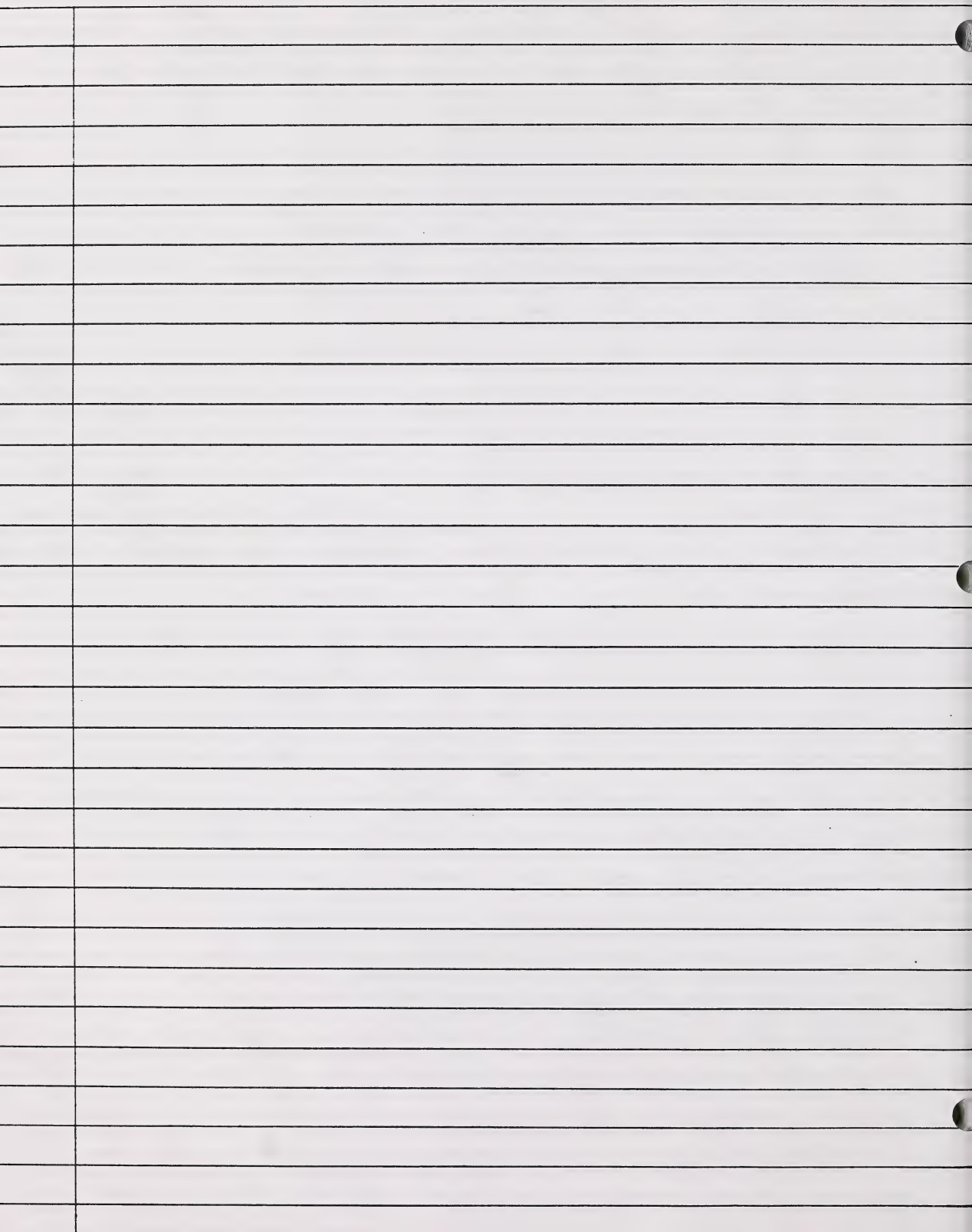
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SUGGESTED ANSWERS

EXERCISE 2

- | | |
|---------------------------------------------------------|------------------------|
| (1) verb | (12) verb (past tense) |
| (2) noun | (13) adjective, verb |
| (3) noun, adjective | (14) adverb |
| (4) verb, noun | (15) verb |
| (5) verb | (16) noun, verb |
| (6) preposition, conjunction,
verb | (17) noun |
| (7) noun | (18) verb |
| (8) adjective | (19) preposition |
| (9) adjective | (20) adverb |
| (10) contraction for <i>it is</i>
(pronoun and verb) | (21) verb |
| (11) verb (present tense) | (22) noun |
| | (23) verb |
| | (24) verb |

EXERCISE 3

- | | |
|--------------------|----------------------------------|
| (1) tem-per-a-ture | (13) mag-nif-i-cent |
| (2) mis-chie-vous | (14) prom-i-nent |
| (3) par-tic-u-lar | (15) min-ia-ture or min-i-a-ture |
| (4) sur-prise | (16) wheth-er |
| (5) light-ning | (17) in-el-i-gi-ble |
| (6) li-brary | (18) drowned |
| (7) gov-ern-ment | (19) ex-er-cise |
| (8) ri-dic-u-lous | (20) in-tro-duce |
| (9) Feb-ru-ar-y | (21) qui-et |
| (10) ath-lete | (22) sep-a-rate |
| (11) chim-ney | (23) ten-ant |
| (12) hun-dred | (24) in-de-pen-dent |

EXERCISE 4

- | | | |
|----------------|------------------|------------------|
| (1) here | (7) steal, stele | (13) current |
| (2) meat, mete | (8) waste | (14) pair, pare |
| (3) whether | (9) brake | (15) mail |
| (4) weak | (10) ate | (16) raise, raze |
| (5) wring | (11) sell | (17) stare |
| (6) course | (12) see | (18) missed |

EXERCISE 5

- | | | |
|----------------|--------------------|------------------|
| (1) correct | (7) correct | (13) correct |
| (2) correct | (8) embarrass | (14) committed |
| (3) ammunition | (9) correct | (15) accommodate |
| (4) correct | (10) erroneous | (16) unnecessary |
| (5) excellent | (11) disappearance | (17) correct |
| (6) correct | (12) correct | (18) difference |

EXERCISE 6

- | | |
|------------------|-----------------|
| (1) implies | (13) dutiful |
| (2) holiest | (14) readiness |
| (3) loveliness | (15) loneliness |
| (4) modifying | (16) drying |
| (5) worried | (17) easily |
| (6) accompanying | (18) noisily |
| (7) heaviest | (19) satisfying |
| (8) kindness | (20) happiness |
| (9) carrying | (21) likelihood |
| (10) glorious | (22) busier |
| (11) studying | (23) heavily |
| (12) tragedies | (24) greediness |

EXERCISE 7

- | | |
|------------------|----------------|
| (1) (a) admitted | (m) controlled |
| (b) offered | (n) incurred |
| (c) propelled | (o) dispelled |
| (d) differing | (p) stopping |
| (e) forgotten | (q) referred |
| (f) conferring | (r) dropped |
| (g) biggest | (s) omitted |
| (h) occurrence | (t) compelled |
| (i) putting | (u) beginning |
| (j) swimming | (v) running |
| (k) committee | (w) offered |
| (l) equipped | |

- (2) will be corrected by your correspondence teacher.

EXERCISE 8

- | | |
|--------------------|----------------|
| (1) (a) coming | (g) desirable |
| (b) loving | (h) writing |
| (c) arrangement | (i) nineteen |
| (d) ninth | (j) shaky |
| (e) hopeless | (k) imaginary |
| (f) scarcely | (l) shining |
| (2) (a) changeable | (f) peaceable |
| (b) outrageous | (g) vengeance |
| (c) serviceable | (h) shoeing |
| (d) dyeing | (i) courageous |
| (e) manageable | (j) mileage |

EXERCISE 9

- | | |
|--------------|------------------|
| (1) receive | (12) seize |
| (2) believe | (13) sleigh |
| (3) deceive | (14) weigh |
| (4) conceive | (15) leisure |
| (5) foreign | (16) achievement |
| (6) grieve | (17) ceiling |
| (7) conceit | (18) brief |
| (8) friend | (19) perceive |
| (9) siege | (20) deceit |
| (10) piece | (21) neighbour |
| (11) receipt | (22) pierce |

EXERCISE 10

- | | |
|--------------------|--------------------|
| (1) highway | (12) post office |
| (2) percent | (13) altogether |
| (3) tonight | (14) self-evident |
| (4) fire escape | (15) nearby |
| (5) good night | (16) therefore |
| (6) teamwork | (17) clean-cut |
| (7) first class or | (18) in spite of |
| first-class | (19) cure-all |
| (8) twenty-one | (20) old-fashioned |
| (9) good-bye | (21) oneself |
| (10) no one | (22) brand-new |
| (11) left-handed | |

EXERCISE 11

- | | |
|-----------------------|--------------------------|
| (1) turkeys | (14) mathematics |
| (2) take-offs | (15) editors-in-chief |
| (3) mouthfuls | (16) libraries |
| (4) parties | (17) lookers-on |
| (5) shoes | (18) lock-outs |
| (6) Negroes | (19) postmasters-general |
| (7) wharves or wharfs | (20) Misses Brown |
| (8) good-for-nothings | (21) dwarfs or dwarves |
| (9) man-servants | (22) allies |
| (10) dishes | (23) oases |
| (11) embryos | (24) 2's |
| (12) churches | (25) boxes |
| (13) banjos | |

EXERCISE 12

- | | | | |
|------|---------------------------------------|------------------------------------------|--------------------------------------|
| (1) | accommodate
aeccomodate | guarantee
guarante | |
| (2) | ought
aught | advice
advise | |
| (3) | Forty-four
Fourty-four | statues
statutes | |
| (4) | pastimes
pasttimes | school spirit
sehoelspirit | |
| (5) | physically
physiealy | especially
speecially | practically
practicely |
| (6) | no errors | | |
| (7) | authorities
authoritys | tragedies
tragedys | |
| (8) | perceive
pereieve | brief
breif | niece
neice |
| (9) | clean-cut
clean cut | | |
| (10) | improved
imperved | writers'
writers | their
they're |

EXERCISE 13

- | | | | |
|-----|-------------|------|-------------|
| (1) | Negroes | (7) | absence |
| (2) | all right | (8) | parenthesis |
| (3) | no error | (9) | bachelor |
| (4) | no error | (10) | forehead |
| (5) | loneliness | (11) | specimen |
| (6) | frantically | (12) | politician |

EXERCISE 14

- | | | |
|------------------|-----|------------------------------------------------------------------------------------------------|
| <u> b </u> | (1) | One other choice remains: to travel by car. |
| <u> f </u> | (2) | The meeting will begin at 10:00 in the morning. |
| <u> e </u> | (3) | He sat down to begin the letter.
"Dear Miss Cole:" he wrote. |
| <u> c </u> | (4) | Our cat is very lazy most of the time: yesterday
it slept until noon. |
| <u> d </u> | (5) | The writer concluded with these words: "Is it any
wonder that he had not time for himself?" |

- b (6) This is my problem: where do I find another pair of gloves?
- a (7) Do these things before you travel to Spain: have a vaccination for smallpox, apply for your passport, buy traveller's cheques.
- a (8) The order will be as follows: first we go to the bakery, then to the grocery store, and then home.

EXERCISE 15

- b (1) You will find Karl around somewhere: in the living room, in the basement, or out in the garden.
- f (2) We must, on the other hand, consider the opposite view as well.
- a (3) Life suddenly seemed very bleak to Norman, and Krish could not cheer him up.
- c (4) My uncle, a geologist, was sent to Peru.
- b (5) Consider a mixture of red, yellow, green, blue, and brown paints.
- h (6) We ate waffles, and our leader had bacon.
- g (7) Joan Maki, who lives across the street, is the local pharmacist.
- e (8) If I arrive first, I will wait by the atrium.
- h (9) Girls, report two physicians at the hospital, have more birthmarks than boys.
- h or a (10) Exercise of the legs is important, for dancers must have strong leg muscles.
- b (11) Eldora is a fat, fluffy, beautiful cat with no brains.
- g (12) Chapter 2, which tells of the abduction, is the frightening part of the book.
- d (13) Will you please, sir, speak more slowly?
- h or a (14) I do not care, for the job isn't important.
- g (15) Tourists, who can usually be recognized by their cameras, try to participate in local events.
- b (16) The youngsters quickly consumed three bottles of pop, five packages of chips, and twelve chocolate-covered marshmallows.

- g (17) Montreal, which is an island on the St. Lawrence, is easy to get to by air.
- e (18) Having failed to impress the crowd with his flaming oratory, he tried another tactic.
- h (19) I believe, if anyone is interested in my opinion, that we should discuss the matter at a later time.
- g (20) The book, which never made the bestseller list, is gathering dust in the library.

EXERCISE 16

- b (1) The meeting was called; however, a quorum was not present until ten o'clock.
- a (2) The frivolous believe that to be artistic is easy; the true artist knows how difficult it is.
- c (3) When the scorpion stung the boy, he felt a sharp pain in his arm; but since there was no swelling, he thought he had not been hurt.
- a (4) One can never pay in thanks; one can pay only by doing good somewhere else in life.
- d (5) Down the street came the newly formed, somewhat nervous marching band; two cheerleaders in white skirts; and the football team, muddy and exuberant.
- c (6) Henrik's young brother is a busy boy; in fact, he works harder than Henrik does.
- a (7) People do not use airplanes because they want to fly; they use airplanes because they want to get somewhere fast.
- c (8) René, a very good friend of mine, wants me to go to camp with her; but because I have been to camp for five years in succession, I am not interested.
- d (9) The people chosen to represent the graduating class were Janice, president of the debating society; Jacques, boys' baseball captain; and Emile, active in the school drama club.
- b (10) He had a high fever for two days; then he gave in and made an appointment to see a doctor.

The rest of this lesson will be corrected by your correspondence teacher.

LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

APPLYING FOR A JOB

ABOUT THE
LESSON

In the current economic situation in Canada, people of all ages, especially the young, are often finding it difficult to get jobs. The competition in the job market is stiff, and any edge an applicant can get on others should be highly valued. In this lesson we will try to give you such an edge by going over the basics of an effectively handled application for employment, from the location of job opportunities up to, and including, the interview.

LOCATING
A JOB

If you are on the lookout for employment, the first step, of course, is to decide on the area in which you wish to work and in which you feel you have some ability. This can be a very difficult decision which should be made carefully, but it is one you must make yourself. What follows will assume that you have made such a decision.

With this decision out of the way, the next step is to locate a possible opening in the area on which you have decided. There are a number of ways of locating such opportunities, and we will discuss most of them briefly in the following section.

Advertisements

The first method most job-hunters use to discover employment opportunities is to search through printed advertisements appearing in such places as newspapers and trade journals, and on bulletin boards. On the following pages is a short list of places where you can locate such advertisements.



- News-
papers

In *newspapers* you can find job openings in two places: in the *business section* under "Careers"; or in the *classified section* under "Help Wanted," "Employment Opportunities," or under a more specific heading such as "Office Clerical," "Professional," "Teachers," or "Trades People."

Following are sample advertisements taken from *The Edmonton Journal*.

CLASSIFIED ADVERTISEMENTS

Office, Clerical 350	Trades People 375	DAY CARE	NURSING CARE & HOMEMAKER
<p>OPPORTUNITY for a personable & sincere individual with bookkeeping & typing exp. We will provide sufficient exposure to sales for additional income; permanent position with growth incentives. Reply to Box JC753, The Edmonton Journal.</p>	<p>EXP'D shipper & receiver required, experienced in plate & pipe A.S.T.M. & A.S.M.E. & inventory control, etc. Resumes preferred. Apply in person 1508 St. Nisku</p>	<p>White Hall Day Care reas. full-time, part-time & support TEACHERS. All applicants should have Early Childhood Training and/or at least 1 yr. background experience. 9325 143 St., 489-3131. 154¢ & Ave., 489-2346.</p>	<p>EXPERIENCED Housekeeper required West End home. Ph. 484- ext. 631 for details.</p>
<p>PART TIME BOOKKEEPER WANTED. PH: 449-....</p>	<p>MEATCUTTERS Exp'd in H.R.I. Apply in person, 1731 1 Ave. Don or Horst</p>	<p>PIANO & ORGAN TEACHERS REQUIRED CALL 425-....</p>	<p>LIVE-in Nanny req'd. 1 hr. S. of Edm. on a lake, housekeeping & fully responsible for 2 toddlers. 4 days/week. Must have exp. Must speak English. 1-389-....</p>
<p>RECEPTIONIST/TYPIST required immediately by survey engineering firm, located on S.S. Duties include switchboard, typing, incoming/outgoing mail. Ph. 429-.... for appt.</p>	<p>Goldsmith & Diamond Setter Required in Winnipeg. 5 yrs. exp. Please send complete resume with all qual. to Al's Jewellers Ltd., 1 Maric St. Winnipeg, Man. R2H 6T4</p>	<p>EDMONTON OPERA needs actors, singers & artistic people for phone subscription campaign. Salary plus bonus. 445-...., Mr. Al.</p>	<p>HOUSEKEEPER 3 days, 2:30-4 p.m., 2 girls 7 & 9, car pref. 454-....</p>
<p>SECRETARY/RECEPTIONIST Southland Canada Inc. located at 3623 22 St., presently has an opening for a secretary/receptionist. The successful candidate should possess a pleasant telephone manner, the ability to type 55-60 w.p.m. and keep editing skills. Interested applicants apply to the above address.</p>	<p>WANTED-OILFIELD MACHINE FOREMAN (H/F). PH: 955-....</p>	<p>MODELS! Unique opportunity to manage or work. New concept in modelling. High returns. Only persons with high expectations need apply with resume to: 382, Josper Ave. #21.</p>	<p>MATURE PERSON REQ. IMMED. for care of an elderly lady confined to a wheelchair, 24 hr. duty Mon.-Fri. For interview call 435-.... 8 a.m.-4:30 p.m., Mon.-Thur.</p>
<p>FULL-time A/P clerk req. imm'd. for the operation of N.C.R. 8250 computer. Duties to incl. coding & posting of invoices, cash & sales, inventories & other related duties. Knowledge of accg. & computers is essential. For interview 451-....</p>	<p>QUALIFIED N.C. Operators req., Ph. 436-.... Experienced persons only need apply.</p>	<p>NEW West End Daycare needs workers/aids. Ph. 481-...., wkdays.</p>	<p>Live-In Housekeeper Wanted. 41-....</p>
<p>DOWNTOWN life insurance office requires clerical assistant. Must be a competent typist, well-organized & have excellent telephone manner. This position is available immediately. Call Heidi, 428-....</p>	<p>EXP'D machinist needed imm'd. welding exp. an asset. 1-643-72-....</p>	<p>SALES & MGT. In the rental housing industry. Excellent remuneration. Sales experience & auto required. 474-....</p>	<p>YELLOW CAB LTD Rec. drivers & owner/operators. Info 445-.... Will train, 10135 Ave</p>
<p>RECEPTIONIST Immediate opening. Require good typing skills and pleasant telephone manner. Call Marlin Blaney at: The King's College, 428-....</p>	<p>WANTED 1/line dispenser for busy S.S. dispensary. 437-75-.... 434-54-....</p>	<p>PRESTIGE photo studio requires sales and promotion coordinator. Career minded individuals need only apply. Exp. in the field of photography an asset. Fwd. resume to 12- Stony Plain Rd. Edmonton.</p>	<p>WANTED equipment operators for loader & gravel crusher. Class 1 & 3 drivers to work in the oilfield hauling gravel in northern Alta. Apply Box JC728, The Edmonton Journal</p>
<p>ELECTROLUX CANADA require immediately a person with accounts receivable, sales minded & able to type. 433-.... 8108-.... St.</p>	<p>H.D. MECHANIC with 11g welding experience required for a South Side shop. Prefer individual with experience in servicing large trucks. Send resume & salary expected to: Box JC741 The Edmonton Journal.</p>	<p>Cashier-Sales Person Full time cashier required. Southview Shell Self Serve, 99 St. Ave.</p>	<p>5 DRIVERS needed for Barrel Taxi Ltd. Must have valid taxi permit, good driver abstract & good knowledge of city. Must be neat, friendly & personable. Jerry, 9-5, 489-....</p>
<p>PART-TIME office help to work 8:30 to 12:30 noon, Mon. to Fri. Duties incl. answering phone, taking orders, typing bills of lading, scheduling shipments & keeping inventory records. Must have own transportation. Send resume to Box JC770 The Edmonton Journal.</p>	<p>TYPESETTING Experienced photo typesetter required by local publishing firm presently operating A.M. comp/edit equipment. Full-time employment, some weekend work may be required. Salary neg. Reply to Box JC742 The Edmonton Journal</p>	<p>Domestic 338</p>	<p>EXPERIENCED winch tractor driver. Class 1 licence, service rig moving experience absolutely required. 8 p.m.-11 p.m., 1-956-....</p>
<p>PERMANENT part time position, 4 days/wk., 4 hrs./day. Reception; receivables, typing, filing, etc. Please contact Lynn, 448-...., Mon. 8:30-4.</p>	<p>FULLY EXPERIENCED Sandblaster Painter required. Must have a good driving record, drivers abstract will be requested. Must be able to handle 3 ton Eaton axle. Must be fully exp. on conventional spraying and airless spraying, sandblasting of concrete. Also fully exp. in the use of Endura paints, epoxies, and coal tar. References required. Ph. 444-3-...., between 10 a.m. and 3 p.m. ONLY.</p>	<p>CLASSIC NANNIES EST. 1974 1 Year Guarantee 448-5925</p>	<p>KLONDIKE TAXI Rec. drivers & owner operators, low rent. Info, 441-...., 221-9 St.</p>
<p>WORD PROCESSING operator required for S.S. consulting firm. Micom experience preferred. Resumes accepted or applications forms available at # 201 4220 - St.</p>	<p>Help Wanted 380</p>	<p>FURN. SUITE in exchange for part-time work. Apply at --- 118 Ave.</p>	<p>LICENCED driving instructor required, full or part-time, 942-....</p>
<p>JOHN CASABLANCAS is looking for fashion models for it's local and international markets. Call 424-41-....</p>	<p>PERSON with car to manage flyer delivery. 425-....</p>	<p>HOMEMAKERS WANTED IMMEDIATELY. Ph. 481-....</p>	<p>UNIVERSITY student to babysit, light housekeeping, 4 hours per day in exchange for room and board. 436-.... 439-....</p>
<p>Required part-time housekeeper & companion for 2 girls, aged 14 & 16. 4 p.m. to 8 p.m., Mon.-Fri. Glenora area. Salary negotiable. Reply to Box JC747, The Edmonton Journal.</p>	<p>RNA with experience, bilingual, will come in to give special care for older people. Ph. 444-....</p>	<p>OWNER operator with Co-op taxi req. long shift drivers. Mike 489-....</p>	<p>GENTLEMAN over 40, needs temporary driver/drivers. Reply to Box JC758, The Edmonton Journal.</p>

ADVERTISEMENTS FROM "CAREERS" SECTION

Fairweather**FASHION RETAIL
MANAGEMENT
OPPORTUNITIES**

Please send resume,
in confidence to:

Fairweather
Kingsway Garden Mall
Kingsway Ave. & 109th
Edmonton, Alta.
T5G 3A6
Attn: Mr. N. Rosenberg

Fairweather is a leading specialty fashion retailer in Canada whose success has come through a dynamic team of professionals. We now have opportunities for aggressive individuals interested in our MANAGEMENT TRAINEE positions.

SALESPEOPLE**YOUNG MINDED
DYNAMIC**

- No Experience Required
— We Will Train
- Above Average Commissions
- Dental Plan
- Health Plan
- Full Company Benefits

PLEASE APPLY IN PERSON

9 A.M.-10 P.M. MON.-SAT.

12 A.M.-6 P.M. SUNDAY

THE BRICK WAREHOUSE
10705-101 ST., EDMONTON

**PARTS MANAGER
REQUIRED IMMEDIATELY****APPLICANTS MUST**

- Have a background in General Motors Parts.
- Have an understanding of parts inventory control systems and parts merchandising.
- Be able to train and motivate staff.

WE OFFER

- An excellent salary and bonus package.
- Company car.
- Excellent group benefit package.
- An opportunity to join one of the most successful management teams and automobile dealerships in Canada.

PLEASE CALL MR RAY THOMSON
To arrange an interview.



Westgate
CHEVROLET

178 St. Highway 16 West, 483-....

**SOCIAL WORKER
- Psychiatry**

Our Admission/Discharge Department has a position open for Social Worker to provide individual and family therapy in addition to discharge planning services to patients in the Psychiatric program.

Candidates must have a university degree in Social Work or equivalent in Social Sciences with a demonstrated competence in individual and family therapy. Experience in Psychiatry preferred.

Salary will be commensurate with experience and qualifications.

Interested applicants please apply to:

Employee Services
Red Deer Regional Hospital Centre
3942 - 50A Avenue
Red Deer, Alberta
T4N 4E7
Phone: (403) 343-....



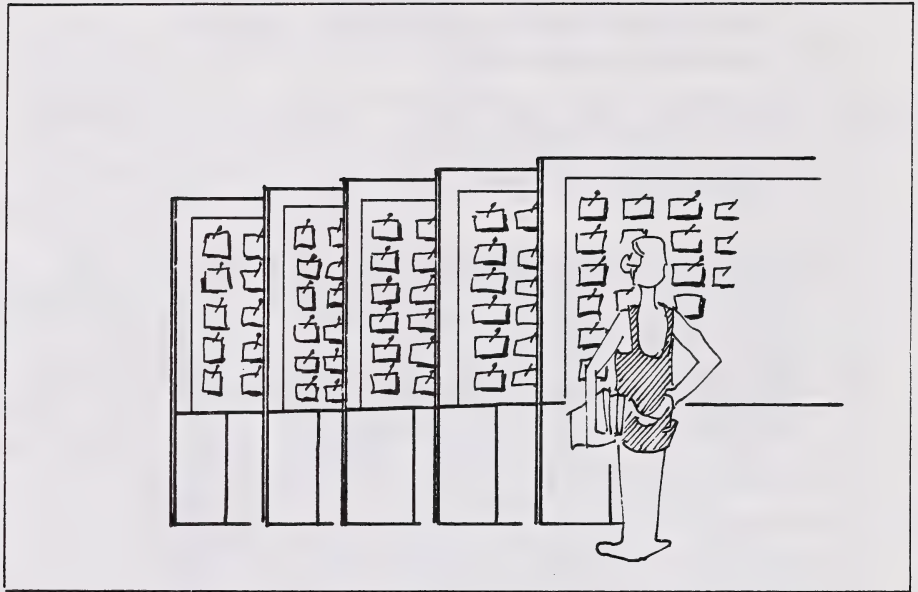
Your public library, by the way, will stock out-of-town newspapers. These, too, of course, contain employment advertisements.

- Bulletins

Often jobs are advertised in *employment bulletins* that can be found in certain designated locations. Included in such locations are the following:

1. **Canada Manpower** offices, operated by the Federal Government.

Here you will find a wide variety of employment opportunities listed in the Job Information Centres in most urban areas.



2. **provincial government buildings**

At Alberta Government buildings you can normally get listings of provincial public service jobs printed in the form of a small newspaper.

3. **schools**, normally in the guidance counsellor's office
4. **colleges and universities**
5. **union buildings**

- Trade
Journals
and
Professional
Publications

In any public library you should be able to locate *trade journals* and other *professional publications* devoted exclusively to specific professions or trades. Normally these publications will advertise job opportunities across the country or, in some cases, the continent. If you are interested in a specialized field, trade and professional journals can be an invaluable source of employment information.

Public and
Private
Employment
Agencies

Employment agencies are simply companies that match employers who have job openings with job-hunters. They can often, as well, provide job information, evaluate your skills and aptitudes, help in the preparation of résumés and letters of application, and supply information on training and funding.

- Public
Agencies

There are both private and public employment agencies in Canada. The public ones are the **Canada Employment Centres** of the Federal Government, which operate through schools and in the community. Their services are completely free to everyone.

- Private
Agencies

Private agencies charge prospective employers for their match-up services, but only rarely do they charge job-seekers. Categories are varied, including clerical, part-time, domestic, professional, and administrative positions. It is up to you to find the agencies that suit your own situation, but it is a good rule to register with as many as you can to maximize your chances of finding a job.

School
Placement
Offices

If you are in a school, a college, or a university with a placement office, by all means use the services it offers. Its access to records of your academic achievements and school activities will often give it an edge over other employment agencies.

Employers

Many job-seekers like to go straight to potential employers even if they have not seen openings advertised. This process involves first making a list of companies to approach by consulting the "**Yellow Pages**" of the telephone directory, newspapers and trade journals, business directories that your community may produce, and so on.

Once you've made a list of possibilities, select those that look most likely to provide you with an opportunity. These might include companies that are offering on-the-job training, companies that are young and expanding, employers with part-time positions (these can often lead to full-time jobs if you impress the supervisor), and employers for whom you have previously worked, perhaps on summer jobs.

The next step is to try to gather information about the companies you have decided to approach. This can be difficult; but the more you know about your prospective employer, the more impressed that employer will likely be.

Finally, you must approach the company. You may opt for a letter, or you may show up in person; there are pros and cons for each. Normally a phone call indicates a certain laziness; a well-written letter or a trip to the place of business takes more effort and makes a better impression. Whichever method you choose, be polite; and, if appearing in person, dress appropriately.



Personal Contacts

Do not pass over the importance of personal contacts in your job hunt. Let it be known to friends, relatives, teachers, past employers, counsellors at youth organizations, and people working in the field that interests you that you are looking for a job. You may be surprised at what turns up unexpectedly.

EXERCISE 1



To see how well you have absorbed the information you have been given so far, answer the following questions by putting the letter T for TRUE or F for FALSE in the blank beside each statement.

- _____ (1) Employment agencies will often help in evaluating your abilities.
- _____ (2) A letter of application is always preferable to "walking in off the street."
- _____ (3) The Alberta Government has special placement centres for public service jobs.
- _____ (4) It is recommended that a job-hunter not register with more than one employment agency at a time.
- _____ (5) Canada Manpower is operated by the Federal Government.
- _____ (6) Private employment agencies rarely charge job-seekers for their services.
- _____ (7) The Federal Government's Job Information Centres often work through the school system.

THE LETTER OF APPLICATION

Once you have found a job opening for which you wish to apply, or a company to which you intend to present yourself as a candidate for a position, your next step is generally to write a *letter of application*. This may well be the most important letter you will ever write, so it is important to do it properly.

Usually the first impression employers get of prospective employees is based upon their application letters, and first impressions are difficult to erase. Many people never even get the chance to erase such an impression when, on the basis of a poor letter of application, they are not invited to an interview.

Generally speaking there are *two* methods of writing a letter of application.

1. The first method consists of a *single letter* in which is presented all the necessary information.
2. The second consists of two documents: a *personal résumé* accompanied by a *covering letter*. This second method tends to be rather more professional in appearance, and it is the one with which we will deal first.

THE RÉSUMÉ

A *résumé* is a summary of facts about yourself. It should include the following categories:

1. *personal information*

The following points should always be listed:

- a. *name, in full*
- b. *address*
- c. *phone number*
- d. *date of birth*

2. *education*

List, in *reverse chronological order*, the educational institutions you have attended, along with the corresponding dates. If you are attending a school now, start with that institution.

3. work experience

List, *again in reverse chronological order*, any jobs you have had. Give full particulars about the *names of the companies*, your *positions* (along with a brief description of your *duties* if possible), and the corresponding *dates*.

4. hobbies, interests, and extracurricular activities

This is the place to present, briefly, any special *skills, talents, or hobbies* that you have developed as well as any *organizations, clubs, or athletic teams* to which you may belong. This section of your résumé is important in that it gives your prospective employer an idea of what sort of a *person* you are.

5. references

List two or three references, *after having obtained permission from the people whose names you are using*. Give *complete names, positions, addresses, and telephone numbers*. *Past employers, teachers, and established, responsible members of your community* who have known you a number of years (ministers, doctors, business people) make good references. Do *not* use family members in this capacity.

An alternative here is simply to state, "References will be available upon request."

Tailoring
Your
Résumé

Bearing in mind the points listed above, your résumé should be tailored to fit your age, experience, and the type of job for which you are applying. Older people who have been in the work force for some time should stress their work experience, placing it before their education on their résumés, since it will probably be more directly related to the jobs for which they are applying.

By contrast, graduating high school students would probably stress their schooling and school activities. If they do well academically, they should mention their grades. They should also list any part-time employment they have had while in school — something that would be out of place on the résumé of a person who left school twenty years ago.

Format
of a
Résumé

A résumé should be *typed* and should not exceed *two pages* in length. It should be *centred* on *standard* sized paper of good quality, leaving adequate *margins*. It should be *concise, neat, and attractive*, and should contain *no errors* in *grammar or spelling*.

Remember that when preparing a résumé you are selling a product — yourself. Do not seem boastful, but do present yourself in the best possible light. If you have accomplished something that seems relevant, mention it. Be sure, however, to be honest.

READ

Read page 195 of *The Little English Handbook for Canadians*, and study the *sample résumé* on page 196. Remember, within the framework already established, résumés can be presented in a variety of styles. For a style rather different from that used in the model on page 196, study the sample résumé that follows. Then proceed to EXERCISE 2.

RÉSUMÉ

Sally Forth
4515 Long Street
Everytown, Alberta
TOL 8Z3

TELEPHONE: (403) 675-8491

BIRTHDATE: April 14, 1966

EDUCATION:

- 19__ - present - I attend Everytown
High School, Everytown,
Alberta and will
graduate in June.
- 19__ - 19__ - I attended Smalltown
Public School,
Smalltown, Saskatchewan.
- While in high school I
have maintained a 70%
average and have com-
pleted Typing 30,
Shorthand 30, Office
Procedures 30, and
Accounting 10.
- I type 65 words per
minute.

WORK EXPERIENCE:

19__ - present - I work after school at
Flora's Flowers,
serving customers and
helping to keep
records:

Flora's Flowers
1375 Main Street
Everytown, Alberta
TOL 8Z3
(403) 675-3028

Owner: Mrs. Flora Larose

Summers of
19__ and 19__ - I worked at the Better
Safe Than Sorry
Insurance Agency as
typist, file clerk,
and receptionist:

Better Safe Than
Sorry Insurance
Agency
1100 Main Street
Everytown, Alberta
TOL 8Z3
(403) 675-0401

Owner: Mr. R.U. Sure

19__ - __ - I worked Saturdays as
cashier at Cheap Al's
Hardware Store:

Cheap Al's Hardware
431 Main Street
Everytown, Alberta
TOL 8Z3
(403) 675-2020

Owner: Mr. Albert Hammer

HOBBIES AND INTERESTS:

Hobbies - hiking, camping, read-
ing, playing guitar,
writing

Sports - basketball, volley-
ball, cross-country
skiing

Organizations - editor of school year-
book, 19__
- member of school choral
group and writers' club

REFERENCES:

Mr. Tai Ping
Teacher of Business Education
Everytown High School
Everytown, Alberta
TOL 8Z3
(403) 675-8077

Mrs. Flora Larose
Flora's Flowers
1375 Main Street
Everytown, Alberta
TOL 8Z3
(403) 675-3028

Mr. R.U. Sure
Better Safe Than Sorry Insurance Agency
1100 Main Street
Everytown, Alberta
TOL 8Z3
(403) 675-0401

EXERCISE 2

In the space provided below and on the next two pages, write your own résumé. Begin by thinking of the type of position for which you might be applying; then gather and arrange your facts. Next should follow a rough copy written on your own paper. Only your finished copy should appear below. See how well you can sell yourself. Who knows, you may actually use what you are about to write here when applying for your next job.

THE COVERING LETTER

When using a résumé to apply for a job, always enclose with it a covering (or accompanying) letter addressed specifically to the prospective employer. This letter should make it clear just what position you are applying for; and it will allow you to bring out, at once, any special qualifications you may have for this particular job.

Employers to whom you submit job applications will read your covering letter before looking at your résumé; it must, therefore, interest them enough to encourage them to read on. Its purpose, besides specifying the job for which you are applying, is to highlight your best credentials for the position, be they your schooling, your work experience, or something else.



Structure
of the
Covering
Letter

A covering letter should be brief; most of the necessary information is contained in the résumé. Normally it should follow this pattern:

paragraph 1

Here you should tell what position you are applying for and usually how you became aware of the opening (if you know that there is one). This paragraph should be short — perhaps only one sentence long. You may prefer a rather formal tone here, such as that used in the model letter on page 15. Some people, however, recommend a lively introductory paragraph in order to catch the reader's interest at once. Here is a sample:

Your advertisement in Wednesday's **Journal** indicates that you want a hard-working person for your stockroom. You will find that I fit this description and that I really enjoy doing inventories and related work. My experience and abilities in stockroom work are shown in the following summary.

paragraph 2 (and perhaps 3)

Here you should briefly call attention to qualifications you have that have direct relevance to the position. For example, if you are applying for a job in a library and are a qualified library technician, *mention it here*, along with your related experience. A busy employer may never even get to your résumé if the initial impression is that you lack the necessary qualifications for the job.

In these paragraphs you should also mention that your résumé is enclosed, along with any other supporting documentation (transcripts of school results, for example).

paragraph 4

Here you should express a willingness to attend an interview and emphasize your interest in the job. You should make it easy for the employer to contact you by giving your phone number and telling when you are available.

Sample
Covering
Letter

Read the covering letter that follows, which was written to accompany the résumé on pages 9 to 11 as part of an application for a secretarial position. This letter is in *full block form*.

4515 Long Street
Everytown, Alberta
TOL 8Z3
May 23, 19__

Mr. I. Hires
Personnel Manager
XYZ Corporation
4172 Centre Street
Calgary, Alberta
T2L 0X2

Dear Mr. Hires:

I am writing to apply for the position of secretary in the Customer Services Division of the XYZ Corporation as advertised in *The Calgary Herald*, May 23, 19__.

At present I am a student at Everytown High School, and will be graduating in June. While in school I have taken a number of business courses, and have maintained a 70% average throughout.

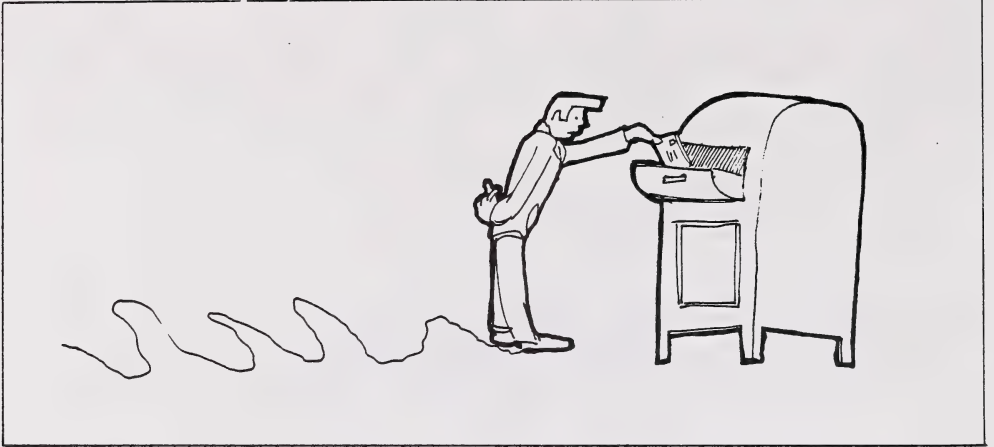
As my accompanying résumé shows, I have done part-time work over the past several years. While at these jobs I have gained experience in typing, filing, operating a word processor and video display terminal, keeping records, and acting as receptionist. As a result I have first-hand familiarity with basic office procedures and the responsibilities they entail.

I am very much interested in working for the XYZ Corporation, and I hope that you will grant me an interview. You can contact me any evening at the number on my résumé. I look forward to hearing from you.

Yours sincerely,

Sally Forth.

Sally Forth



EXERCISE 3

A job that you find appealing and for which you feel you are qualified has been advertised in the newspaper. In the space below write a **covering letter** to accompany your résumé by way of application for the position. (Use your own paper for your rough copy.) You may use either *full block* or *modified block* form.

(There is more room for your letter on the next page.)

THE LETTER OF APPLICATION

At times, perhaps when applying for a part-time job or when answering an advertisement giving specific instructions for applications, you will prefer to write a letter of application complete in itself, that is, unaccompanied by a résumé.

Such a letter should have the same basic structure as does a covering letter, the only difference being that the middle paragraphs will necessarily be more detailed to present information that would otherwise be contained in a résumé. It is still essential, however, to be concise; you must select your most relevant qualifications for the position and dispense with everything else.

Normally the middle paragraphs should contain the following information:

1. education
2. work experience
3. personal details, hobbies, and extracurricular activities
4. any special talents or bents, such as leadership qualities or an ability to work with others, backed up with references to specific activities and experiences
5. references (or an expression of willingness to supply references)

You should begin a letter of application, as you would a covering letter, by identifying the position being applied for and by telling how you became aware of the opening. The final paragraph should politely express a desire for an interview, and make it clear when and where you can be contacted.



Sample
Letter of
Application

Read the following letter of application, which was written by our friend Sally Forth in lieu of a résumé and covering letter. Again the letter is in *full block form*.

4515 Long Street
Everytown, Alberta
TOL 8Z3
May 23, 19__

Mr. I. Hires
Personnel Manager
XYZ Corporation
4172 Centre Street
Calgary, Alberta
T2L OX2

Dear Mr. Hires:

Having successfully completed a number of business courses in high school and having had office experience in part-time and summer jobs, I believe I am well qualified for the position of secretary in the Customer Services Division of the XYZ Corporation, as advertised in *The Calgary Herald*.

At present I am a student at Everytown High School, and will be graduating in June. I have Typing 30, Shorthand 30, Office Procedures 30, and Accounting 10, and have maintained a 70% average throughout.

The two summers I worked at the Better Safe Than Sorry Insurance Agency here in Everytown gave me much of my related experience. My position involved typing, filing, operating a video display terminal, and acting as receptionist. Thus I was able to acquire a good familiarity with basic office procedures and the skills and qualities they require.

(The letter continues on the next page.)

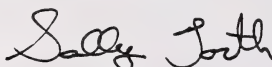
For the past two years I have worked daily after school at Flora's Flowers, a local florist's shop. Here I have been required to type and keep records, as well as serve customers. From 19__ to 19__ I worked as cashier on Saturdays at Big Al's Hardware Store. Both these positions have taught me what it means to undertake the responsibility of a job, and how to discharge that responsibility dependably and efficiently.

I am eighteen years old, in good health, and unmarried. My interests include hiking, music, writing, and sports. This year I was editor of our school yearbook, and I have been a member of our choral group and writers' club for the past three years.

My past and present employers are all willing to act as references; I will supply names and addresses upon request.

If my application has convinced you of my ability to fill your vacancy, I would welcome an opportunity to discuss my background in greater detail. My telephone number is 453-2114, and I am home most weekday evenings.

Sincerely yours,

A handwritten signature in cursive script that reads "Sally Forth". The signature is written in dark ink and is positioned above the printed name.

Sally Forth

EXERCISE 4

You have seen an advertisement in the newspaper for a job for which you seem to be qualified, and you have decided to respond with a letter of application. Write your letter in the space below, using *full block form*.

(N.B. You may apply for the same position for which you applied in EXERCISE 3, or you may invent a new one.)

(There is more room for your letter on the next page.)

THE
APPLICATION
FORM

Many employers require job candidates to fill out application forms as well as submitting letters of application or résumés. This ensures that they get all the information they want in an easily accessible form.

At first, completing an application form may appear simple and straightforward, but you should treat it with as much care as you would a résumé or letter.

Preparation

For one thing, you may well have to fill out a form right at the employer's office, so it is important to be prepared with all the information you might be asked. In such a situation you may well be timed, and you may be sure that applicants who spend unduly long on their forms, and leave a number of blank spaces, will jeopardize their chances of being employed.

When going to an employer's office, therefore, be *prepared*. If you have a résumé, take it along for reference. As well, write down and take with you the following information.

1. education

List all the schools, colleges, seminars, workshops, and so on in which you have studied, along with exact dates, courses, and any diplomas or certificates earned.

2. employment record

List all your jobs, complete with titles, duties, salary ranges from start to finish, dates of employment, names and addresses of employers, names of immediate supervisors, and your reasons for leaving the jobs.

3. personal information

Include here such things as your social insurance, health insurance, and driver's license numbers. Make sure to note, as well, such facts as your parents' dates and places of birth, citizenships, and dates and places of naturalization.

4. references

Bring names of at least four people complete with addresses, telephone numbers, occupations, and length of time you've known them.

Difficult
Questions

Although usually saved for the interview, questions on some forms are designed to test mental alertness, self-awareness, and originality. Here are a few examples.

1. Why do you want this job?
2. Describe yourself.
3. Why do you feel suited for this position?
4. What are your strengths and weaknesses ?
5. What salary do you expect?

As you can see, it would be a help to have thought about this sort of question ahead of time, and to have prepared answers. It would also help to have obtained information about the company to which you have applied.

Completing
the Form


Here are a few tips for completing an application form successfully.

1. Read and follow instructions carefully.
2. Do not leave blanks. If a particular question does not apply, put *N/A* or *not applicable* in the space.
3. Do not skip around. Doing so makes it easier to miss questions.
4. Be neat. Print in ink, or (if completing the form at home) use a typewriter. Avoid smudges, cross-outs, and coffee stains; they tell an employer a lot. Do not doodle on the form, and be careful not to fold or wrinkle it. Finally, make sure your printing is neat, legible, and free of spelling mistakes.
5. Be honest and accurate, for everything you say can be checked. An uncovered lie will destroy your chances of employment.
6. Check the form over carefully when finished for blank spaces and errors in spelling and grammar.
7. Be precise. Never, for example, say, "I'll take anything" when asked for what position you are applying.

One of the first forms you may be required to fill out could be an application form for a *Social Insurance Number* (SIN). Social insurance numbers are required in order to identify holders as being legally allowed to hold jobs at which they may receive unemployment benefits in the event of an interruption in work.

EXERCISE 5

Fill out the following sample of a Government of Canada application form for a Social Insurance Number. Follow the directions carefully. Use fictitious information. Do not reveal this information to unauthorized people, as some details here are used as security checks on your government files.

 Employment and Immigration Canada Emploi et Immigration Canada		CERTIFICATION STAMP <div style="border: 1px solid black; padding: 5px; display: inline-block;">18</div>	
APPLICATION FOR A SOCIAL INSURANCE NUMBER OR REPLACEMENT OF SOCIAL INSURANCE NUMBER CARD NOT TO BE USED TO AMEND SOCIAL INSURANCE RECORDS (USE FORM EMP 2121)			
PRINT IN DARK INK OR USE TYPEWRITER LEAD PENCIL NOT ACCEPTED			
1 NAME TO BE SHOWN ON CARD		PRESENT FAMILY NAME (SURNAME)	
2 DATE OF BIRTH DAY MONTH YEAR DO NOT WRITE HERE		3 SEX MALE <input type="checkbox"/> FEMALE <input type="checkbox"/> TWIN <input type="checkbox"/>	
5 FATHER'S FULL NAME		6 PLACE OF BIRTH (CITY, TOWN, VILLAGE, PROVINCE, COUNTRY)	
7 FAMILY NAME AT BIRTH		8 OTHER FAMILY NAME(S) FORMERLY USED	
9 HAVE YOU EVER BEFORE APPLIED FOR OR RECEIVED A SOCIAL INSURANCE NUMBER YES <input type="checkbox"/> NO <input type="checkbox"/>		10 IF "YES" WRITE YOUR NUMBER HERE AND INCLUDE CURRENT FEE DO NOT KNOW <input type="checkbox"/>	
11 MARITAL STATUS SINGLE <input type="checkbox"/> MARRIED <input type="checkbox"/> OTHER <input type="checkbox"/>		12 STATUS IN CANADA CANADIAN CITIZEN <input type="checkbox"/> STATUS INDIAN <input type="checkbox"/> PERMANENT RESIDENT <input type="checkbox"/> OTHER <input type="checkbox"/>	
14 YOUR MAILING ADDRESS (NO AND STREET)		13 AREA CODE TELEPHONE NO (PROVINCE) (POSTAL CODE)	
15 APPLICANT'S SIGNATURE AND DATE		16 IF MARK X IS USED AS SIGNATURE IN BOX 15 HAVE 2 WITNESSES SIGN HERE FIRST WITNESS SECOND WITNESS	
17 ALL NAMES AS SHOWN ON PRIMARY DOCUMENT (FOR LOCAL OFFICE USE ONLY)		SURNAME PRIMARY DOCUMENTS SEC./SUPP.	
DO NOT WRITE IN THESE SPACES (FOR CENTRAL INDEX USE ONLY)		FEE PAID IF REPLACEMENT CARD <input type="checkbox"/>	

INFORMATION COLLECTED ON THIS FORM IS USED FOR THE PURPOSE OF ISSUING SOCIAL INSURANCE NUMBERS. ITS COLLECTION IS AUTHORIZED BY THE UNEMPLOYMENT INSURANCE ACT. FOR MORE DETAILS ON THE USES AND RIGHTS CONCERNING INSPECTION AND CORRECTION OF THE INFORMATION, REFER TO THE PERSONAL INFORMATION INDEX AND IN PARTICULAR TO BANK NO. EIC P560, AVAILABLE AT POST OFFICES.

NOTE: IT IS A CRIMINAL OFFENCE TO KNOWINGLY APPLY FOR MORE THAN ONE SOCIAL INSURANCE NO. YOU ARE NOT PERMITTED TO GIVE OR LEND YOUR CARD TO ANYONE.

IMPORTANT YOUR SOCIAL INSURANCE CARD WILL BE MAILED TO YOU AT THE ADDRESS THAT YOU PRINT BELOW

TAKE CARE OF YOUR CARD. IT IS VALUABLE.
COPY YOUR NUMBER HERE
AND KEEP FOR YOUR RECORDS

NAME	
ADDRESS	
CITY, PROVINCE	
POSTAL CODE	

YOUR SOCIAL INSURANCE NUMBER IS
<div style="border: 1px solid black; width: 100px; height: 20px; margin: 0 auto;"></div>
THIS NUMBER IS ISSUED IN YOUR NAME ONLY

Canada

(FRANÇAIS AU VERSO)

- (2) The following job competitions were published by the Government of Alberta in *The Bulletin*. Select **one** of these positions; and apply for that position, using the application form on pages 27, 28, and 29. You may use factual information, imagined information, or both for the form.

CASHIER

**Competition No. AG0005-54
(Clerk III)**

**Attorney General
Financial Services, Revenue
and Expenditure
\$17,196 - \$20,604**

Limited Competition

Edmonton - In this vacant position you will supervise the receipt and recording of revenue for the Department. Typical duties: supervise allocation of cash processed; receive and transfer revenue; prepare and maintain statements for general trust account ledger, suspense account ledger, imprest account ledger and cash book; and prepare memos and letters for typing. You will also assist in the preparation of revenue cash flow estimates, bank reconciliations and computer print-out reconciliation. **QUALS:** High school diploma, including or supplemented by accounting courses plus several years experience in accounting or cashier functions. Typing is a requirement. An equivalent combination of education and experience will be considered.

**COURT/COUNTER CLERK
Competition No. AG7011-8
(Judicial Clerk I-III)**

**Attorney General
Provincial Court
\$15,984 - \$23,880**

Open Competition

Sherwood Park - This recently vacated position will provide an excellent opportunity for someone interested in a para-legal position. As Court and Counter Clerk you will prepare pre-court files, process documents and exhibits, open and close court, operate recording equipment and transcribe the verbatim records as required. In addition, you will perform general office duties, respond to inquiries at the counter, perform as Justice of the Peace and travel to circuit points. **QUALS:** High School diploma plus some related experience. Must have good typing skills, own transportation and be willing to travel. Equivalencies will be considered. **NOTE:** Candidates with additional related experience may be considered for appointment at the higher salary level.

DISTRICT CLERK

**Competition No. EN0005-64
(Clerk III)**

**Energy and Natural Resources
Alberta Forest Service**

\$17,436 - \$20,928

Open Competition

High Prairie - If you enjoy working independently in a busy environment, this job will interest you. You will be responsible for all clerical and administration duties at the High Prairie Ranger Station. This will include maintaining accurate records of equipment, manpower, resources, monitoring and reporting expenditures, and secretarial functions. You will also supervise a Clerk-Typist. **QUALS:** High School Diploma supplemented by courses in accounting and business administration, several years progressively responsible experience with supervisory experience. Forestry related experience is desirable. Equivalencies will be considered for this vacant position.

**CORRECTION OFFICER I-II
Competition No. SG8210-3**

**Solicitor General
Correctional Services**

\$21,516 - \$26,268

Open Competition

Peace River/St. Paul - Career opportunities currently exist at the Peace River and St. Paul Correctional Centres. Through rotating shifts, you will be responsible for disciplinary control, security maintenance and inmate welfare in all Correctional Centre activities. Formal and on-the-job training will familiarize you with departmental and Correctional Centre policy, as it relates to the custodial and preventative aspects of a Correctional Centre. Satisfactory performance during your first year of employment will result in promotion to the Correctional Officer II level, with future advancement based on merit. A comprehensive benefit package, including uniforms, is provided to employees. Knowledge of native language and/or culture is a definite asset. **QUALS:** Applicants should have a proven work record with experience in such areas as Military, police, social work or community involvement an asset. Minimum of grade X education; grade XII preferred. Equivalencies considered. Must possess a valid drivers license. Final applicants will be subject to a medical exam and criminal records check. **NOTE:** Consideration will also be given to individuals interested in working on a part time basis.



APPLICATION
FOR EMPLOYMENT

PAO 1 (8/82)

Date Received

Submit a separate application for each position to: any **ONE** of the following
Alberta Government Employment Offices

4th Floor
Kensington Place
10011 - 109 Street
Edmonton, Alberta T5J 3S8

or Room 1101
John J. Bowlen Building
620 - 7th Avenue S.W.
Calgary, Alberta. T2P 0Y8

or Room 401
Professional Building
740 - 4th Avenue South, Bag Service 3014
Lethbridge, Alberta. T1J 0N9

The information requested on this form does not contravene The Individual's Rights Protection Act. The Alberta Government is an equal opportunity employer and appointment to Alberta Public Service is based on merit without regard to race, religious beliefs, colour, age, sex, physical characteristics, ancestry or place of origin.

Position Applied For	Competition Number	How did you become informed of this competition? Specify name of Newspaper.	<input type="checkbox"/> Permanent <input type="checkbox"/> Temporary	<input type="checkbox"/> Seasonal
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personal data

NAME			Surname		First	Middle	Are you currently employed by the Government of Alberta?
ADDRESS			Street and Number		City or Town	Province	
PHONE			Home		Business		Are you between the ages of 16 and 65?
Would you accept initial employment anywhere in Alberta?			Yes <input type="checkbox"/> No <input type="checkbox"/>		Are you a Canadian Citizen or a landed immigrant? Yes <input type="checkbox"/> No <input type="checkbox"/>		
Give location preference 1 _____							If successful, date available for employment

education

Highest grade completed in school <input type="checkbox"/> <input type="checkbox"/> High School Diploma <input type="checkbox"/> Academic <input type="checkbox"/> General <input type="checkbox"/> Business Education <input type="checkbox"/> Industrial							
TRADE, TECH., BUSINESS, OTHER							
INSTITUTION		COURSE		Certificate or Diploma	Complete <input type="checkbox"/> Incomplete <input type="checkbox"/>	Started	Left
_____		_____		_____		mo yr	mo yr
_____		_____		_____	_____	mo yr	mo yr
_____		_____		_____	_____	mo yr	mo yr
(Trade Certificate Number) _____		INTERPROVINCIAL CERTIFICATE		Yes <input type="checkbox"/> No <input type="checkbox"/>			
UNIVERSITY OR COLLEGE		MAJOR		DEGREE		Started	Left
INSTITUTION						mo yr	mo yr
_____		_____		_____		mo yr	mo yr
_____		_____		_____		mo yr	mo yr
_____		_____		_____		mo yr	mo yr

FOR OFFICE USE ONLY

employment history

EMPLOYER

Your position and duties

ADDRESS

TELEPHONE

DATE OF EMPLOYMENT From Mo Yr To Mo YrSALARY Start Final

Number of employees you supervised

Name of immediate supervisor

Reason for seeking other employment

EMPLOYER

Your position and duties

ADDRESS

TELEPHONE

DATE OF EMPLOYMENT From Mo Yr To Mo YrSALARY Start Final

Number of employees you supervised

Name of immediate supervisor

Reason for seeking other employment

references

Previous name(s) if applicable

Give the names of two persons preferably business or work associates. (Exclude relatives) Recent students may use teachers or professors.

Name	Address	Occupation	Telephone No.	Years Known

I authorize you to obtain references from my past ☐ and present ☐ employers.

(Signature)

Comments:

Membership in Professional Organization; publications

Related Volunteer Work

This space is for your convenience in furnishing additional information which you would like to bring to our attention.

SIGNATURE

THE
INTERVIEW

If your application is successful, normally you will be invited to an interview — the last stage in the hunt for a job. By this point your prospective employer knows your credentials, but now wants to see first-hand what sort of a person you are, and whether or not you will likely fit into the company. The interview is also your chance to assess the employer and to decide if you want to work for that person and that company.

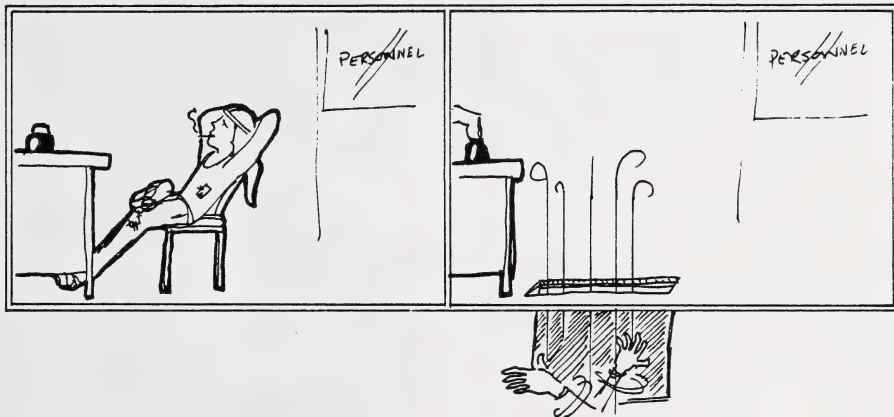
Preparation

It is vitally important to prepare for an interview. Here are a number of ways of doing so.

1. ***Investigate the company.*** At the interview you are bound to be asked, "Why do you want to work for us?" If you do not know much about the company, you will look foolish. For information, you can get hold of promotional literature and annual reports. You can also ask employees or visit the job site. Finally you can approach the local Chamber of Commerce.
2. ***Analyze your abilities, and be prepared to stress your strong points.*** These must relate to the job for which you have applied, so make sure you have a good idea of what your duties will be. You must be able to establish why you would make a valuable employee.
3. ***Anticipate questions that could well be asked of you.*** A number of frequently asked questions appear on pages 32 and 33. Prepare solid, well-thought-out answers to such questions.
4. ***Rehearse your prepared answers.*** Just as students who do not study enough for an examination often find that their minds "go blank," so, too, can badly prepared interviewees go blank at the wrong time. Rehearsals will eliminate this possibility. Remember, though, that during the interview, your responses must appear natural. Do not *memorize* answers, but remember the points that you wish to present.
5. ***Prepare questions to ask your interviewers about the job and the company.*** Most interviewers will ask you if you have any questions for them; and if you can only shrug your shoulders, you will not look greatly interested. We will discuss this stage of the interview in greater detail later.
6. ***Take trouble over your appearance.*** Remember, your interviewers will be looking at you very closely. Wear appropriate clothing, and be sure that everything is clean and neat. Do not neglect details; polished shoes and trimmed fingernails can make a difference.

During the Interview

As stated earlier, the interview is the occasion when your prospective employers can find out what you are like, and they will be noting everything – appearance, attitudes, gestures, speech, punctuality, and so on. They will want to see if you are alert or unresponsive, relaxed or nervous, pleasant or taciturn, articulate or laconic, straightforward or evasive. What you do, what you say, and how you look will all contribute to the overall impression you make.



- Body Language

We have already discussed how you should look. Equally important is what you do (and don't do). Here is a list of some **do's** and **don'ts** during an interview.

1. Arrive on time and at the right place. It is a good idea to be there ten minutes early.
2. Don't chew gum, and don't smoke unless you are invited to do so.
3. Shake hands firmly, and appear friendly. Smile.
4. Don't sit until you are asked to do so. Sit straight in the chair.
5. Look awake and interested.
6. Don't fidget or squirm. Don't chew your nails, play with a pen, or keep shifting position.
7. Don't appear too serious or glum. Be alert for humour, and react accordingly.
8. Don't appear cocky; but, at the same time, don't seem withdrawn or intimidated.
9. Stand up when your interviewers do; it means it is time to leave. Shake hands, exchange good-byes (along with a thank-you for the interview), and don't linger at the door.

- Answering Questions

Having discussed how you should act and look, let us move on to the most difficult area to prepare for – what you should say. Before going on to our list of frequently asked questions, here are two points to remember:

1. Always speak clearly, and answer questions directly. Do not ramble, and do not try to evade the issue.
2. In answering a difficult question, take time to think if necessary. An interviewer will be more impressed if you appear thoughtful than if you blurt out answers without thinking.



- Frequently Asked Questions

Here is a list of questions frequently asked in a job interview. When you do come to have such an interview, it would be a good idea to refer to this list and prepare answers for its questions.

YOUR CAREER

- What are your career goals?
- Why have you chosen this kind of work?
- What qualifications have you for this line of work?
- What personal qualities are necessary for success in your chosen field?
- Do you prefer working alone or with others?
- How much money do you hope to be making in ten years?
- What do you expect to be doing in fifteen years?
- Would you prefer to work for a large or small company?

YOUR EDUCATION

- What courses in school did you like best? least? Why?
- In what activities did you participate?
- What did you learn from these activities?
- How did you spend your vacations while in school?
- Do you feel you have done the best scholastic work you could?
- Have you had any trouble getting along with teachers or other students?
- Did you enjoy school? Why or why not?
- Do you plan to continue your education?
- Do you consider your education valuable? Why or why not?

PAST EMPLOYMENT

- How did you obtain your past jobs?
- Why did you leave them?
- What do you think of your previous employers?
- What did you learn from previous jobs?
- What jobs have you enjoyed the most? the least? Why?

YOUR APPLICATION

- Why do you want to work for our company?
- What job in our company do you want to work toward?
- What do you know about our company?
- Are you willing to go anywhere the company sends you?

SALARY

- What salary do you expect from this job?
- Would you be willing to work for minimum wage to start?
- What are your ideas on salary?

YOUR PERSONAL LIFE

- How do you spend your spare time?
- How old were you when you became self-supporting?
- What type of books do you read?
- Do you enjoy sports? As a participant or as a spectator?
- Have you ever had a serious illness or injury?

HYPOTHETICAL SITUATIONS

In some interviews you may be presented with hypothetical situations that might arise on the job, and you have to say how you would handle them. When answering such a question, think before you speak, and be honest. Do not try to avoid the question; confront it straightforwardly.

DIFFICULT QUESTIONS

Some interviewers like to test a candidate's composure by asking a vague, general question that it is difficult to come to grips with. A few favourites are these:

- What is your definition of success?
- Tell me about yourself.
- What can you do?
- What is your philosophy about _____?
- What have you done that shows initiative?
- What are your major strengths? weaknesses?

Anticipation and preparation can help here; and remember, probably more important than your answer is the way you deal with the question. Don't lose your cool and get flustered; try to maintain your poise and answer the question as straightforwardly and clearly as you can.

- Stages of
an
Interview

Although styles of interviews vary, most follow the same pattern. This pattern consists of four stages:

1. introduction

During this stage your interviewers will greet you and introduce themselves. At this point they have two objectives:

- a. to get a solid initial impression
- b. to put you at your ease

To relax you they will probably chat for a while about everyday matters — the weather, last night's hockey game, your trip to their office.

2. questioning

This is the longest part of the interview. It is often introduced at the end of the first stage by a question such as "Why have you decided you would like to work for us?" This is the part in which questions like the ones previously listed will be asked.

3. your turn to question

Almost all interviews end by giving the interviewees a chance to ask questions of their own. This is an important stage, for it serves two purposes:

- a. It gives you the chance to find out things that you really should know before accepting a job offer.
- b. It gives you a chance to show genuine interest and thoughtfulness.

As mentioned previously, you should have prepared questions in advance; but some might arise from the interview itself. Sample questions would include inquiries about the specifics of your duties, working conditions, training programmes, and so on. Some people advise job candidates never to ask about salary; but if nothing has been said on the matter up to this point, you can ask, though try to be discreet. It is something you have a right to know before accepting or rejecting a job offer.

4. end

Most interviewers will tell you that they will get in touch shortly; some may offer you a job on the spot. If you want it, accept at once. If you are not sure, ask for time (a short time, perhaps a day) and say exactly when you will reply. Do not hesitate too long; it could be taken to signify a lukewarm attitude towards the company.

Interview
Follow-up

Although many candidates for a job do not bother following up an interview, it is a good idea to do so; it could swing the balance in your favour precisely because so few people do it. You will in this way impress your prospective employer with your interest.

There are three ways of following up an interview: you can phone, you can drop in, or you can write. Unless you have made a previous arrangement to phone or drop in, however, the last method is the preferred one. It is more formal and does not risk intruding on the time of the employer. Nor does it risk putting the employer in an awkward spot.

- Sample
Follow-up
Letter

Here are the salutation and body of a sample follow-up letter. Notice that the letter is short and to the point.

Dear Mr. Hires:

Thank you for the time you spent with me yesterday discussing your Customer Services Division. The interview definitely reaffirmed my interest in working for the XYZ Corporation.

I was very much impressed with what I saw at your offices, and am very appreciative of the tour of the building that you gave me. The working conditions seemed very appealing, and staff morale struck me as unusually high.

I hope my qualifications fit your requirements and that you think I would make a worthwhile contribution to the XYZ Corporation. When you have come to a decision, I will be eager to hear from you.

EXERCISE 6



- (1) Answer the following questions by putting the letter T for TRUE or F for FALSE in the blank beside each statement.

- _____ (a) During an interview you may smoke if your interviewers do.
- _____ (b) During an interview you should avoid long pauses before answering even difficult questions.
- _____ (c) If offered a job at the end of an interview, always give a definite "yes" or "no" then and there.
- _____ (d) Following up an interview with a letter or phone call will probably be considered being pushy.
- _____ (e) To prevent sounding stagy, it is wise to avoid preparing answers to interview questions in advance.
- _____ (f) Interviewers usually like interviewees who appear aggressive and extremely self-confident.
- _____ (g) If you laugh and smile during an interview, you run the risk of appearing too frivolous to be a serious job candidate.
- _____ (h) You should never inquire about salary matters during an interview.
- _____ (i) An interview is meant essentially to assess your credentials in the areas of education and experience.
- _____ (j) It is a good idea at an interview to ask a number of questions of your interviewers.
- _____ (k) It is a good idea to arrive at an interview a bit early.
- _____ (l) Most often interviewers will attempt to relax interviewees rather than trying to see how they function under pressure.
- _____ (m) The local Chamber of Commerce is a good place to get information about a company prior to an interview.

- (2) You will be pleased to know that our friend Sally Forth got an interview with the personnel manager of the XYZ Corporation. Following are selected excerpts from her job interview. Read her answers carefully; and, after each, analyse it (that is, tell whether or not you think it is a good answer). Then *give reasons* for your evaluation.

(a) INTERVIEWER: Tell me, Miss Forth, what are your career goals?

SALLY: Oh, I don't know; I've never really thought much about it. I suppose I'll get married in a couple of years and have some kids, but who knows?

ANALYSIS: _____

(b) INTERVIEWER: And why have you chosen this line of work?

SALLY: I've found I've always really enjoyed business courses at school; and, as my transcript shows, I've done well in them. The jobs I've had have borne out my belief that I have an aptitude for secretarial work, and I'd especially like to work in a personnel division because I do enjoy dealing with people.

ANALYSIS: _____

(c) INTERVIEWER: What personal qualities have you for this line of work?

SALLY: Well, as I've said, I enjoy it; and I seem able to do it quite well. I think I'm a hard-working person; and although I can take orders, I also enjoy exercising my own initiative if given the chance. I've always got along well with people, and I know my past employers have considered me dependable and responsible.

ANALYSIS: _____

(d) INTERVIEWER: I see that in school you were involved in several extracurricular activities and team sports. What do you feel that you learned from these activities?

SALLY: I certainly learned to work with people. The sports taught me how to win and lose in a sportsmanlike manner, and how to be a team player. I learned a lot about organization from my experience on the yearbook committee, but I really didn't get anything out of the writers' club or choral groups because of the creeps who ran them.

ANALYSIS: _____

(e) INTERVIEWER: Do you consider your education valuable?

SALLY: For the most part.

INTERVIEWER: Could you elaborate on that?

SALLY: Certainly all my business courses are valuable; they've provided me with a way of supporting myself that I know I'll enjoy. I feel most of my other studies have increased my awareness of the world I live in and simply made me a better informed person. The one subject I could never see much use in, though, is philosophy. Why should we have to learn philosophy? It's just another example of the way the intellectuals keep shoving stuff down our throats.

ANALYSIS: _____

(f) INTERVIEWER: You've had several part-time and summer jobs. What do you think of your past employers?

SALLY: I got along really well with Flora Larose and Al Hammer. Mr. Sure seemed to be a good businessman, but we had our disagreements.

INTERVIEWER: Over what sorts of things?

SALLY: Nothing serious. He just often seemed grouchy and tried to blame me for things that weren't my fault. I think he was having problems at home and often took his anger out on his employees. Anyway, he hired me for two summers, so he must have been fairly happy with my work even if he did complain about it.

ANALYSIS: _____

(g) INTERVIEWER: Tell me, Miss Forth, what sorts of things do you do during your spare time?

SALLY: In the summer I like to go hiking and camping. In the winter I ski quite a lot. I enjoy music and play the guitar. I spend a lot of time reading, and from time to time I try my hand at writing short stories.

INTERVIEWER: Are they good?

SALLY: Miss Vas, my English teacher, thinks so. She's encouraged me a lot. One day I do intend to try to get one published in a magazine, but I need more practice before I'm ready for that.

ANALYSIS: _____

(h) INTERVIEWER: Taking a look at yourself, what do you think you've done in your life that shows initiative?

SALLY: Well, I think my writing shows some initiative as well as my assuming the editorship of my school yearbook. I introduced quite a few new ideas into the yearbook, all on my own. The jobs I've had I had to get out and find, and to be honest I didn't desperately need any of them for financial reasons. I went out and got them because the money gave me some independence from my parents and because I wanted the experience.

ANALYSIS: _____

THE
APOSTROPHE

The apostrophe is a punctuation mark that sometimes causes confusion. Many students incorrectly insert it into a word when they add an "s" to form a plural.

Write: The cows need milking.

Avoid: The cow's need milking.


With a few exceptions, which will be discussed shortly, the apostrophe has two principal uses:

1. It represents *missing letters in contractions*.

cannot —————> can't
would not —————> wouldn't

2. It forms the *possessive case of nouns*.

the man's coat
(The man possesses the coat.)



Carefully study the rules governing the use of the apostrophe on pages 9 to 11 of *The Little English Handbook for Canadians*. Then study "3. Apostrophe" on page 374 of *New Voices 4*. Go over all this material until you have a good grasp of it before moving on.

To supplement the rules you have just studied, take special note of these three points:

1. There tends to be confusion over how to form the *possessive of nouns ending in "-s."* Put simply, here are the rules:

- a. For all *plural* nouns ending in "-s," simply add an *apostrophe*.

the girls' shoes

- b. For all *singular* nouns ending in "-s," you have the option of simply adding an *apostrophe* or adding "-s."

the waitress' uniform

OR

the waitress's uniform

2. Contrary to the general rule, there are some cases where you add an "s" to form a *plural*. They are as follows:
- a. figures (Your 7's look like 1's.)
 - b. letters of the alphabet (Try not to get D's on your report.)
 - c. symbols (Using &'s in formal writing is unacceptable.)
 - d. words being used as words (She circled all the and's in her essay.)
3. An "s" must be added to the following pronouns to make them possessive:

anybody	everyone	one
anyone	nobody	somebody
else	no one	someone
everybody		

The possessive forms of personal pronouns, such as *yours*, *his*, *hers*, *ours*, and *theirs* do not take apostrophes.

EXERCISE 7



- (1) Give the *plural*, *possessive singular*, and *possessive plural* forms of each of the following words. The first one is done as an example.

	WORD	PLURAL	POSSESSIVE SINGULAR	POSSESSIVE PLURAL
(a)	doctor	<i>doctors</i>	<i>doctor's</i>	<i>doctors'</i>
(b)	Lewis			
(c)	woman			
(d)	child			
(e)	lady			
(f)	mouse			
(g)	potato			
(h)	father-in-law			
(i)	ox			
(j)	thesis			
(k)	sheep			
(l)	radio			

- (2) In the following sentences, *insert apostrophes* wherever they are needed.
- (a) Dennis sisters-in-laws parents have all arrived.
 - (b) Moms dinner service is so old that its lost some of its pieces; however, its an heirloom, and we value its associated memories.
 - (c) Its not hers or yours; its everybodys.
 - (d) Didnt anyones final grades consist of straight 9s?
 - (e) The Wilsons car is a lot newer than my aunt and uncles.
 - (f) It isnt a problem for me to mind my ps and qs.
- (3) Rewrite the following word groups in the *possessive* case with *apostrophes* correctly placed. The first one is done as an example.

- (a) the house of Ingrid Ingrid's house
- (b) the toys of the babies _____
- (c) the clothes of Ella and Stella (individual ownership) _____
- (d) the condominium of Ella and Stella (joint ownership) _____
- (e) the novel of Charles Dickens _____
- (f) the shoes of the princesses _____

THE
HYPHEN

The use of the hyphen also causes problems for some students.

Carefully study the rules governing its use on page 380 of *New Voices 4* and on pages 125 to 129 of *The Little English Handbook for Canadians*.



Rules for
Use of
the Hyphen

To supplement the rules you have just studied, take special note of these points:

1. A *compound modifier* (that is, two or more words acting as a single adjective) is usually hyphenated if it *precedes* the noun it modifies.

a well-timed remark

a slow-moving train

2. Compound modifiers coming after the nouns they modify usually are not hyphenated.

The remark was well timed.

The train was slow moving.

3. If the first word in a *compound modifier* is an *adverb* ending in *-ly*, no hyphen is used, even if it precedes the noun.

a nicely phrased remark

a rapidly moving train

EXERCISE 8



- (1) **Rewrite** each word or expression below as it should be written. Some will become unhyphenated words, some will become two or more separate words, and some will become hyphenated words. Try to apply the rules you have just studied rather than consulting a dictionary. The first one is done as an example.

- | | |
|------------------------------|--------------------------------|
| (a) two hundred eighty four: | <u>two hundred eighty-four</u> |
| (b) ex foot ball player: | _____ |
| (c) self examination: | _____ |
| (d) semi automatic: | _____ |
| (e) post World War II: | _____ |
| (f) post man: | _____ |
| (g) pro life: | _____ |
| (h) pro base ball player: | _____ |

- (i) post graduate: _____
- (j) anti intellectual: _____
- (k) seven or eight inning game: _____
- (l) all American: _____
- (m) semi invalid: _____
- (n) Prime Minister elect: _____
- (o) co operate _____
- (p) neo Nazi: _____
- (q) ice cream: _____
- (r) re covered patient: _____
- (s) re covered sofa: _____
- (t) mid year: _____
- (u) pre lude: _____
- (v) pre eminent: _____
- (w) a well thought out
argument: _____
- (x) a beautifully timed joke: _____
- (y) re write: _____
- (z) a devil may care attitude: _____

- (2) The following words come at the end of a line of writing. Rewrite each, *inserting hyphens* wherever the words can be correctly divided. You may consult a dictionary if necessary.

- | | |
|---------------------|------------------------|
| (a) thorough: _____ | (h) persistence: _____ |
| (b) played: _____ | (i) children: _____ |
| (c) lively: _____ | (j) drowned: _____ |
| (d) fighter: _____ | (k) swimming: _____ |
| (e) evoke: _____ | (l) omit: _____ |
| (f) manager: _____ | (m) greedy: _____ |
| (g) working: _____ | (n) fitted: _____ |

THE DASH

The dash is a punctuation mark that indicates an interruption in a sentence or a sudden change in thought. Many people use it far too much in their writing; whenever they do not know quite what punctuation to use — a colon, a semicolon, a dash, parentheses — they use a dash, probably because it is so fast. The dash does, however, like any punctuation mark, have specific, limited uses.



Carefully study the four uses of the dash that are explained at the bottom of page 377 of *New Voices 4*. Then supplement this material by studying Sections 43 and 44 on pages 109 to 111 of *The Little English Handbook for Canadians*.

Uses of
the Dash

Uses a. to c. on page 377 of *New Voices 4* need no further explanation. Use d., however, is trickier, because parentheses could be used here almost as easily as dashes. The distinction is that whereas parentheses tend to lessen the emphasis of the interrupting expression, dashes make such an expression stand out; that is, they emphasize it.

Aside from the uses of the dash already presented, there are two more of which you should be aware.

1. A dash is used before a word or phrase such as *these* or *all* that sums up a list of items that preceded it.

His rod, his line, his bait, his hooks — all
were packed and lying ready for the weekend.

2. A double-length dash is used at the end of a sentence to indicate that the sentence has been left unfinished. No period is used after it.

You may think that you've
covered all the bases but —

Dashes and
Hyphens

Never confuse a dash with a hyphen, which is used only within compound words or expressions. The hyphen is half the length of the dash. In typing indicate a dash by hitting the hyphen key twice.

Never confuse the dash in writing with the dash one encounters in running, for example, the hundred-yard dash. By contrast, in writing, a dash should be no more than a centimetre in length.

EXERCISE 9



Rewrite each of the following sentences *inserting dashes* where they belong. In some cases you will have to remove existing punctuation.

- (1) You'll like this book, if you enjoy adventure stories, that is.

- (2) All my prized possessions, my books, my classical records, my autographed picture of my correspondence teacher, were destroyed in the fire.

- (3) Keith Fenrich, yes, Keith is still around, has been up to his old tricks again.

- (4) The judges thought they were being fair, but.

- (5) There is only one way to go when you are down: up.

PARENTHESES

Parentheses, too, sometimes cause confusion. As was pointed out earlier, when parentheses enclose an interrupting statement, they, unlike the dash, de-emphasize it; so writers often use them to insert added comments that are less important than others.



Read carefully "Parentheses" on page 240 of *New Voices 4* and the middle section of page 112 of *The Little English Handbook for Canadians*.

Rules for
Using
Parentheses

Here are some further rules governing the use of parentheses:

1. When the material in parentheses comes within a sentence, it does not begin with a capital letter nor end with a period, even if it is a complete sentence.

The new minister (he is to arrive next week) is very young.

2. If the material is a question or exclamation, a question mark or exclamation mark is placed *inside* the parentheses.

John (what could he be doing here?) suddenly burst out of the shadows.

3. Punctuation marks that belong to the sentence are placed *outside* the parentheses.

She came originally from the United States (Oregon, I think).

4. Sometimes parenthetical material can form a sentence of its own, in which case it begins with a capital letter and ends with a period, question mark, or exclamation mark.

Melanie looked at the Porsche longingly. (She's wanted a red Porsche for years.) Then she walked away from the showroom with a resolute expression on her face.

5. Parentheses are often used to enclose letters or figures that mark items in a series.

There were three things I could do:
 (1) sleep in; (2) get up and mow
 the lawn; or (3) get up, convince
 my wife to mow the lawn, and go
 back to bed.

EXERCISE 10



Rewrite each of the following sentences, correctly *inserting parentheses* where they belong. In some cases, you will have to remove existing punctuation.

- (1) Everyone in the group, at least I think it was everyone, was there for the last meeting.

- (2) I think Marie-Jeanne has played a prank, why must she always act this way, on everyone in the class.

- (3) I prefer plays to movies. I must admit, though, that movies are improving. I think it's the immediacy of plays that I find so appealing.

By way of contrast with this lesson, Lesson 15 will be a study of the novel you requested with Lesson 9. Happy reading!

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SUGGESTED ANSWERS

EXERCISE 1

- | | | | |
|-----|---|-----|---|
| (1) | T | (5) | T |
| (2) | F | (6) | T |
| (3) | F | (7) | F |
| (4) | F | | |

EXERCISE 6

- | | | | | | | |
|-----|-----|---|-----|---|-----|---|
| (1) | (a) | F | (f) | F | (j) | T |
| | (b) | F | (g) | F | (k) | T |
| | (c) | F | (h) | F | (l) | T |
| | (d) | F | (i) | F | (m) | T |
| | (e) | F | | | | |
- (2) will be corrected by your correspondence teacher.

EXERCISE 7

(1)

	WORD	PLURAL	POSSESSIVE SINGULAR	POSSESSIVE PLURAL
(a)	doctor	doctors	doctor's	doctors'
(b)	Lewis	Lewises	Lewis' (or Lewis's)	Lewises'
(c)	woman	women	woman's	women's
(d)	child	children	child's	children's
(e)	lady	ladies	lady's	ladies'
(f)	mouse	mice	mouse's	mice's
(g)	potato	potatoes	potato's	potatoes'
(h)	father-in-law	fathers-in-law	father-in-law's	fathers-in-law's
(i)	ox	oxen	ox's	oxen's
(j)	thesis	theses	thesis' (or thesis's)	theses'
(k)	sheep	sheep	sheep's	sheep's
(l)	radio	radios	radio's	radios'

- (2) (a) Dennis'(s) sisters-in-law's parents have all arrived.
(b) Mom's dinner service is so old that it's lost some of its pieces; however, it's an heirloom, and we value its associated memories.
(c) It's not hers or yours; it's everybody's.
(d) Didn't anyone's final grades consist of straight 9's?
(e) The Wilsons' car is a lot newer than my aunt and uncle's.
(f) It isn't a problem for me to mind my p's and q's.
- (3) (a) Ingrid's house
(b) the babies' toys
(c) Ella's and Stella's clothes
(d) Ella and Stella's condominium
(e) Charles Dickens'(s) novel
(f) the princesses' shoes

EXERCISE 8

- (1) (a) two hundred eighty-four
(b) ex-football player
(c) self-examination
(d) semiautomatic
(e) post-World War II
(f) postman
(g) pro-life
(h) pro baseball player
(i) postgraduate
(j) anti-intellectual
(k) seven- or eight-inning game
(l) all-American
(m) semi-invalid
(n) Prime Minister-elect
(o) co-operate
(p) neo-Nazi
(q) ice cream
(r) recovered patient
(s) re-covered sofa
(t) midyear
(u) prelude
(v) pre-eminent (or preeminent)
(w) a well-thought-out argument
(x) a beautifully timed joke
(y) rewrite
(z) a devil-may-care attitude

- | | |
|---------------------------|---------------------------|
| (2) (a) thor-ough | (h) per-sis-tence |
| (b) cannot be divided | (i) chil-dren |
| (c) should not be divided | (j) cannot be divided |
| (d) should not be divided | (k) swim-ming |
| (e) should not be divided | (l) should not be divided |
| (f) man-ager | (m) should not be divided |
| (g) work-ing | (n) fit-ted |

EXERCISE 9

- (1) You'll like this book - if you enjoy adventure stories, that is.
- (2) All my prized possessions - my books, my classical records, my autographed picture of my correspondence teacher - were destroyed in the fire.
- (3) Keith Fenrich - yes, Keith is still around - has been up to his old tricks again.
- (4) The judges thought they were being fair, but —
- (5) This sentence is correct as it stands; see example (a) on page 110 of *The Little English Handbook for Canadians*.

EXERCISE 10

- (1) Everyone in the group (at least I think it was everyone) was there for the last meeting.
- (2) I think Marie-Jeanne has played a prank (why must she always act this way?) on everyone in the class.
- (3) I prefer plays to movies. (I must admit, though, that movies are improving.) I think it's the immediacy of plays that I find so appealing.

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3115 English 33

Revised 89/03

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Lesson Number

Student's Questions
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Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

EXPLORING THE NOVEL

You have studied the short story in detail in Lessons 10, 11, and 12. Now you are ready to begin your study of the novel which you chose in Lesson 9. The short story and the novel are closely related in that both are classed as *fiction*, and both are written in *prose*. The main difference between the two is that the novel is *longer*, and is somewhat *more complex* in its development. Most of the terms and concepts that apply to the short story, however, also apply to the novel.

CHARACTERISTICS
OF THE NOVEL

The novel is a narrative.

The novel is a narrative in that it relates happenings and tells a story. Like the short story, the novel has plot, characters, and setting; and the author interweaves these basic elements to form a coherent story.

Plot

Plot concerns the action or events of a story. You learned in Lesson 10 that plot is the sequence of events in the conflict of the main character as that character struggles to gain an objective. Plot suggests *causality*, not just telling what happened, but suggesting *why* it happened. There appears to be a cause-and-effect relationship: one event is the result of another. The author reveals to the reader the *motivation* of the characters. These are the underlying causes that help us understand why the characters act as they do.



The plot of a novel, just as that of a short story, is based on a tension or *conflict* which builds up throughout the novel until it must be resolved. The conflict may be *physical*, *external*, or *internal*. Whereas a short story concentrates on a single episode or situation, a novel may develop a number of episodes or situations before reaching the main climax and resolution. The length of the novel allows for minor crises to build up and be resolved on the way to the major climax. This alternate building up and resolving of tension helps to create interest and *suspense*.

Suspense

The reader wonders what will happen next. Will the character be able to handle each new hurdle? Another element that creates suspense is foreshadowing. *Foreshadowing* is a clue given to prepare the reader for a later turn of events. These clues to what *may* happen arouse curiosity and put questions into the readers' minds, giving vague hints as to what may come.

Characters

The novel usually has a *main* character, the *protagonist*, around whom the conflict centres. The *opposing forces*, or *antagonists*, work to prevent the protagonist from achieving a goal. It is the interactions of the characters which create plot. Action, the essential of plot, is also the key to character. What the characters do and how they solve the problems they face determine how the readers view them. Their actions must also be *consistent* if the readers are to accept them as credible.

Whereas the short story has room for only one fully developed character, the novel, because of its length, may develop a number of characters more fully.

In order to have realistic characters, the novelist must show the characters as having many sides to their personalities. Their personalities must be revealed fully enough so that the reader may view them as real people. The *protagonist* will usually be the most fully developed character, allowing the reader to identify with the protagonist and understand why the character reacts to the plot actions according to the character traits that have been established.

You, as reader, should try to understand why the characters in the story act as they do, what difficulties they have, and how they overcome these problems. Try to understand the characters' incentives, motives, ideas, conflicts, and behaviour.



Review Lesson 10 for more detailed information on ways characters are developed.

Setting

Setting is the *time*, *place*, and *situation* of the novel. The setting is usually established early in the exposition of the novel and is usually described indirectly. For example, instead of describing a moonlit scene, the author might simply mention the glistening moonlight on the lake. By building up these details, the author can create a clear picture of the physical and emotional environment surrounding the protagonist. The details chosen by the author also establish the mood of the scene and prompt an emotional response from the reader. The *mood* or *atmosphere* is the general feeling that envelops the novel, and is closely related to setting.

In external conflicts, especially, setting often plays a major role, as the protagonist may be locked in conflict with some element in the environment. The setting becomes an integral part of the plot, often as the *antagonist*. In other novels the setting simply provides a suitable background in which the action can occur. The setting may parallel other aspects in the novel. For example, a storm raging across the prairie may parallel a heated emotional argument between two characters. Some novels may use a setting which deliberately contrasts with the characters and plot. The contrast may act as a *foil*, emphasizing certain aspects of character or action.



Review the notes in Lesson 11 on *setting*, *mood*, and *atmosphere*.

The novel has a point of view.

Point of view may be thought of in different ways.

Emotional
Point of
View

Closely related to mood and atmosphere is the *author's attitude*. The details, descriptions, and types of actions and characters the author chooses show the author's attitude, or point of view, toward the subject matter. This is sometimes called the author's *emotional point of view*. Is the author amused? disgusted? hopeful? The words and descriptions chosen by the author will create a desired emotional response in the reader.

Physical
Point of
View

The *physical point of view* refers to where the author is in relation to the scene or actions that are being described. The author may be right in the action or viewing it from above, beside, behind, nearby, or far away. The adept author will choose the location that will best give the desired effect or view of the characters, setting, and action.

Mental
Point of
View

When point of view in a short story or novel is discussed, what is usually meant is *mental point of view*. The mental point of view is determined by who relates the events, how much this person is allowed to know, and to what extent the writer enters the characters and reports their thoughts and feelings. Each point of view has its advantages and disadvantages, and each reveals different types of information and effects.



Review the notes on *mental point of view* in Lesson 11.

The short story usually has one consistent point of view throughout. The novel, however, may have a shifting point of view. An author may begin telling the story in the first person point of view, and then change to the third person and tell the story as an omniscient narrator. Although the novel usually has a predominant point of view, its length and scope permit an author to change the point of view for effect more easily than in a short story.

The novel usually has a theme.

Theme is a statement of the *central idea* underlying the novel. An acceptable theme must be supported by all the elements of the novel. To derive the theme, you must ascertain what the central insight of the novel is, what view of life it supports, and what insight into human life or behaviour it reveals. Be sure to differentiate among the plot, the subject, and the theme. The theme is based on broad human values, applicable to situations beyond those in the novel. It is an attitude towards human values made concrete through the actions of the characters in the novel.

Elizabeth Drew, a professor and critic, writing in *The Novel* (W. W. Norton and Co., New York), gives her opinion of values in novels as follows:

The novel deals directly with the actions and passions of characters whom we inevitably come to think of as fellow human beings, with whom we identify ourselves; it usually tells us of moral and emotional crises, of incidents and situations within the observation of us all. The novel is bound to concern itself directly with the emotional and moral standards men live by, and all the problems of conduct which beset us every day. It is as impossible to keep such problems out of the discussion of novels as it is to keep them out of the living of life.

Remember that some novels may not reveal an insight into life since some novels are written purely for entertainment. In your reading, you should observe whether the novel is escapist or interpretive literature. The test of a good interpretive novel comes in its *permanence*. A novel lives if it has truth, sincerity, and vitality. It survives the passage of time if the author succeeds in presenting a good plot unusually well. A good novel will take the reader into a new world of entirely different experiences, and provide the reader with a far better understanding of human nature.



Review the material on *theme* and *values* covered in Lesson 12.

The novel is written in prose.

Prose is the language of the novel because it is best adapted to recording life as it is. The novel differs from other forms of art in that it concerns itself with the conduct and events of life, primarily showing the changes in those relations that make up the lives of the characters.

The novel is fictitious in whole or in part.

Although the novel may be historical, may have references to history, may be in an historical setting, or use historical characters, it is *fictitious* in content.

The novel must be close enough to real life to be believable.

The novel presents an image or a picture of life by means of plot and character. Novelists must make their characters, their situations, and their events realistic. A realistic novel shows people who react to situations and events as you would expect real people to react. It shows situations that are reasonable as related to events and characters. The characters, situations, and events may be unusual; but in order to be realistic, they must be credible.

Now begin the study of the novel. You should have received from our library the novel and accompanying lesson material based on the choice you made in Lesson 9.



Before you begin to read the novel, look over the lesson material first so that you get an idea of the kinds of questions you are expected to answer. Remember, though, that your first reading should be for enjoyment. Read with interest and concentration, for what you get out of your reading depends on how much effort you are willing to put into it.

You must be perceptive of the novel's excellences and alert to hidden as well as surface meanings. The novels we ask you to read in this course all have depths of meaning which you should understand for maximum enjoyment. Good reading!

The remainder of Lesson 15 should have been sent to you after you made a choice of books in Lesson 9.

If you have not received the material, notify your correspondence teacher and go on with another part of this course.

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MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

EXPRESSING AN INFORMED OPINION

PERSUASION
- WHAT IS IT?

"Get rid of unsightly warts while you do the dishes with Wartaway detergent."

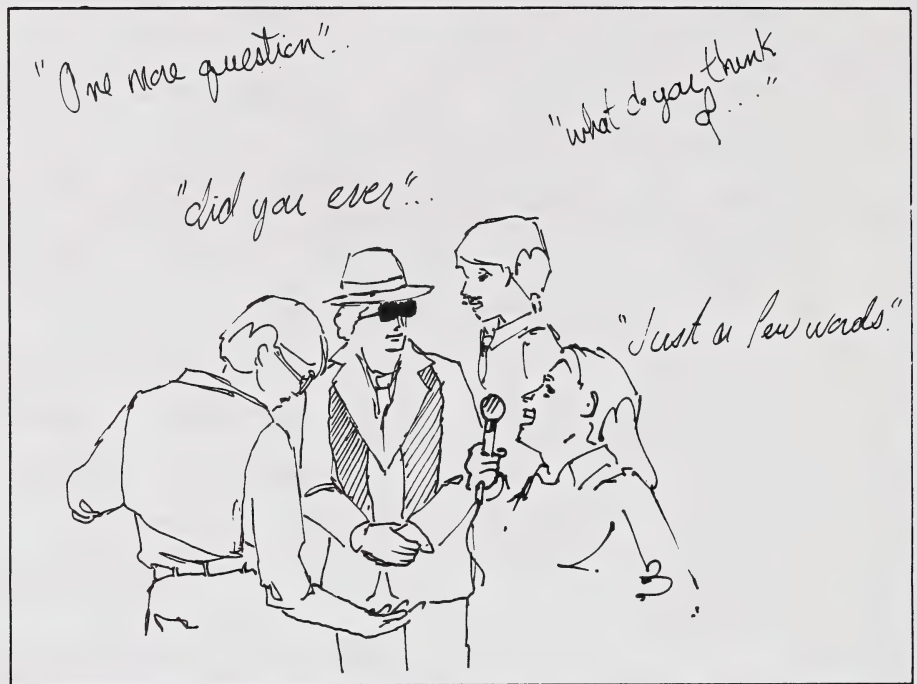
"A vote for Hawk is a vote for a strong America."

"Canada's ban-the-bomb movement is simply a tool of the Soviet Union."

"Show me a man with a weak handshake, and I'll show you someone who can't be trusted."

How many times a day are we subjected to this sort of attempt to persuade us to do something, think something, or adopt a set of values or attitudes? Advertisers, editorialists, political parties, churches, groups formed to promote or combat controversial positions (environmentalists, pro- or anti-abortion organizations, civil rights lobbies) — all bombard us with their rhetoric in an attempt to mould our opinions. The question — and the challenge — is to what degree we will allow ourselves to be swayed by the persuasive tactics of others, and to what extent we will arrive at our own ideas by carefully sifting facts, analysing what others say, and logically reasoning our way through to defensible conclusions.

Developing this sort of control over our own ideas may sound straightforward, but in fact it is no easy task. The art of persuasion is a highly sophisticated one; advertisers, for instance, are skilled professionals whose careers centre around (and depend upon) shaping our opinions whatever way they wish. If we don't want to remain at the mercy of their techniques, we must learn to recognize them, no matter how subtle, and to be on guard against them. Only then will we be able to form intelligent opinions, unaffected by the interests of others. The *aim of this lesson* and of Lesson 18 is to help you *develop this awareness*. It is also this lesson's aim to help you *develop the ability to write persuasively* yourself in a logical, reasoned, and cogent manner.



Inadvertent Persuasion

As stated previously, persuasive communication is designed to *move us to action* — to buy, to donate, to vote, to join — or to cause us to accept a set of attitudes or beliefs. Don't think, though, that it occurs only in blatant, hard-sell advertising; whenever people present opinions, points of view, personal convictions, and so on, they are trying, at least in part, to persuade their listeners, readers, or viewers of the validity of their positions. In such cases there is usually no deliberate attempt at deception or trickery, but very often a critical listener will be able to detect illogicalities, ambiguities, and unconscious appeals to emotion rather than to the intellect. If we wish to be able to form intelligent opinions, factually and logically defensible, we must constantly be aware of this and learn to discriminate accordingly.

Propaganda

Persuasion, then, occurs at many levels in our lives. In its most extreme form we often call it *propaganda* — a word with extremely *negative* connotations, conjuring up images of the sort of brainwashing techniques first perfected by the German Nazis and largely associated today with totalitarian regimes and unscrupulous religious cults — techniques involving the constant bombardment of people with gross distortions of the truth until they accept these distortions as, in fact, true.



Propaganda, however, need not be evil and need not involve lies. Deriving from the Latin verb *propago*, meaning "to extend or enlarge," it means "the systematic spreading of opinion or belief." Advertising campaigns launched to encourage us to keep physically fit, to contribute money to feed starving refugees, to keep our highways free of litter are all examples of propaganda directed to worthwhile ends. Even here, however, we must be able to protect ourselves from dishonest persuasive techniques. An advertisement promoting fitness by implying that getting into good physical shape will automatically lead to a happier, more fulfilling life, full of friends and good times, is as false as a cigarette ad that promotes its product by offering the same enticements.



Before we move into a more detailed look at the art of persuasion, you should note that emotional appeals are not always out of place. A heart-wrenching television picture of a starving child will undoubtedly convince more people to dip into their pockets than would a dry newscast presenting nothing but facts and figures. Who, then, can blame charity organizations for using this sort of appeal? We should, though, always be aware when our emotions are being played on, and we should be able to tell when such an appeal is honest and when it is not.

ELEMENTS OF
EFFECTIVE
PERSUASIONFact Versus
Opinion

In order to see through attempts at persuasion, you must be able to separate fact from opinion.

- Statements
of Fact

A *statement of fact* is a statement that *can be verified*; that is, *it can be proven true or false*. A fact is true. A statement of fact may be true or false, but ultimately it can be proven one way or the other by applying generally accepted standards (for example, by checking statistics, consulting records, examining witnesses, or performing mathematical computations).

Examples of statements of fact:

A kilometre equals 1 000 metres.

Champlain founded Quebec City in 1608.

The United States is on the European continent.

These are fact statements because they *can be checked according to recognized standards* — metric tables, reliable histories of Canada, and approved maps and atlases respectively. It happens that the first two statements are true whereas the last is false, but all are statements of fact.

- Statements
of Opinion

A *statement of opinion*, by contrast, is one that *cannot be tested or proven*. It reflects a *personal feeling, bias, or judgement*.

Examples of statements of opinion:

The metric system of measurement is more fun to use than the imperial system.

Quebec City is the most beautiful city in Canada.

European society is far more interesting than American society.

These are all statements of opinion because they *cannot be established as right or wrong by any generally accepted criteria*. Statements of opinion express feelings, tastes, values, and attitudes, all of which are essentially personal.

No doubt this all seems clear-cut; but sometimes the fact/opinion distinction is not all that easy to make, for often opinion statements are dressed up as fact statements. Here is an example:

The Prime Minister was undoubtedly speaking for all Canadians when he said that maintaining world peace is our chief priority.

This is presented as a statement of fact, but is that what it really is? Is it a verifiable, indisputable fact that world peace is the chief priority of all Canadians? That it is only one person's opinion.

Here is another example:

The recent spate of murders demonstrates beyond doubt that we must bring back the death penalty.

Again, on the surface this statement looks factual; it is certainly presented that way. But is it? A more careful scrutiny reveals a totally unproven assumption made by the speaker — that the death penalty would have prevented the recent series of killings and that it will prevent future ones. It is only the speaker's opinion that fear of execution would have deterred the would-be murderers from committing their crimes. Perhaps they were all done in the heat of passion when those involved were far beyond the point of reason. Indeed, would anybody about to commit murder decide to refrain for fear of facing execution rather than life imprisonment? It is only the speaker's opinion that anyone would.

EXERCISE 1



Now here is your chance to practise distinguishing statements of fact from statements of opinion. In the blank preceding each of the following sentences put an O or an F to indicate whether it expresses a *statement of opinion* or of *fact*. Remember, the statement's truth or falsity is not at issue here.

- _____ (1) Canada's twentieth Prime Minister was P.E. Trudeau.
- _____ (2) Canada's greatest Prime Minister was P.E. Trudeau.
- _____ (3) Canada's youngest Prime Minister was P.E. Trudeau.
- _____ (4) An arsenal of nuclear arms is our best deterrent to war.
- _____ (5) A majority of Canadians are opposed to a build-up of nuclear arms.
- _____ (6) In my opinion the United States has more military tanks than does the Soviet Union.
- _____ (7) The only way to deal with Canada's national debt is to cut government spending.
- _____ (8) In general adults need less sleep than children.
- _____ (9) People need about six hours of sleep a night on an average.
- _____ (10) Lack of sufficient sleep often results in grouchiness.
- _____ (11) Regular aerobic exercise normally improves overall cardiovascular health.
- _____ (12) Beautiful scenery, ample accommodation, elegant restaurants, and a wide range of activities will make any trip here a memorable and rewarding experience.
- _____ (13) Space exploration should be discontinued and money budgeted for it used to alleviate poverty.
- _____ (14) It is our duty as human beings to help others in distress.
- _____ (15) Many Canadians feel that our country is in danger of absorption by the United States.

Speculation

A special sort of statement of opinion is *speculation* — a statement about what *might possibly* at some point *become fact*.

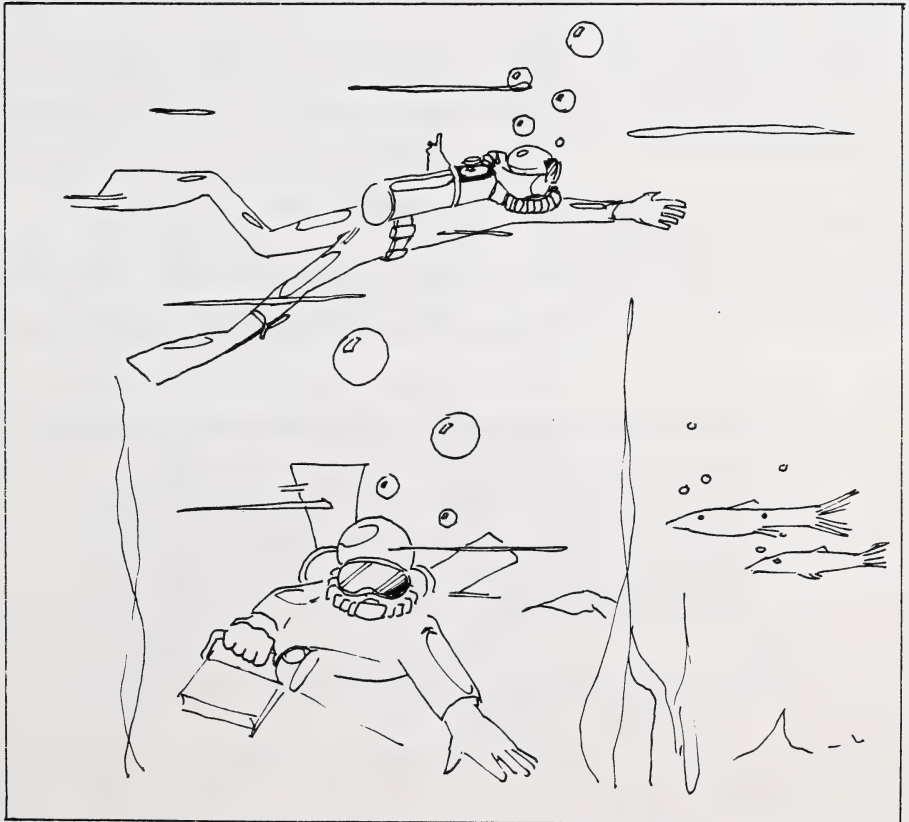
READ

Read page 266 and the top of page 267 of *New Voices 4*, noting especially the discussion of speculation. Then read "Speculation" on page 268. Remember that speculation, even if based on hard scientific data, is only an expression of opinion. No matter how likely it sounds, a speculative statement is someone's opinion of what will likely come to pass.

Science fiction writers base their craft around speculation — some of it farfetched, some highly likely. Isaac Asimov, one of America's best known science fiction authors, has also written a great number of serious, nonfictional scientific works, some of which are futuristic.

READ

Reread "Wet Space" by Isaac Asimov on page 268 of *New Voices 4*, paying close attention to the question of to just what degree the essay is factual and to what degree speculative, that is, an expression of the writer's (perhaps highly defensible) opinion. Then proceed to EXERCISE 2.



EXERCISE 2

Although Isaac Asimov is a scientist and bases his ideas largely on scientific fact, "Wet Space" is a highly speculative piece of writing.

Can you distinguish the factual element from the speculative in Asimov's writing? In the spaces provided below list three *speculative opinions* about the future that the author of "Wet Space" presents. Then present three *hard, verifiable* statements of *scientific fact* that he presents in his essay.

(1) speculations:

(a)

(b)

(c)

(2) statements of scientific fact:

(a)

(b)

(c)

Informed
Versus
Uninformed
Opinion

Up to now we have simply differentiated statements of opinion from statements of fact. But since not everything in life admits of factual verification, does this mean that every assertion that falls outside this area is equally valid (or invalid)? Are all opinion statements of equal worth? Compare, for instance, these two statements:

1. Abortions are murder, and abortionists are murderers. Any doctor who performs an abortion is a common criminal and should be treated as such.
2. Our society prides itself that it is premised on the sanctity of individual human life. But how can this be when we systematically discriminate against the lives of unborn children? It is my view that the principle of abortion on demand undermines this fundamental tenet of our society. If an abortion is performed for any reason other than to save a mother's life, is it not to take one individual's life for the convenience of another?

- Uninformed
Opinion

The first statement above is an expression of uninformed opinion based purely on emotion. No reasons are given for it, and all the speaker really does is call names — "murderer" and "common criminal." In this context these terms are meaningless; the Criminal Code of Canada will tell us that by no means are all abortionists *murderers* or *criminals*, since both words have well-defined legal meanings. Here they have been used only to arouse people's emotions. This is an example of what we call uninformed opinion.

- Informed
Opinion

The second statement is an example of informed opinion. The speaker presents cogent reasons. You may disagree with the opinion, but if so you must be prepared to show where the speaker has gone wrong. You, too, must bring logic and facts to bear on the issue.

Uninformed opinion is unsupported by facts or logic. It may be based on emotion, or it may reveal no basis at all, but remain simply an undefended assertion. Informed opinion is based on clearly presented fact and logic. It has nothing to do with emotion or dogmatic assertions.

Randolph Bourne says this of *genuine or informed opinion* in his essay "What Is Opinion?":

Genuine [or informed] opinion is neither cold, logical judgment nor irrational feeling. It is scientific hypothesis, to be tested and revised as experience widens. Opinion is a view of a situation based on grounds short of proof. In a valid opinion they must be just short of proof. Good opinion is not spasmodic. The mind must have made a very wide sweep, made the complete circuit of the compass. It must first have hunted down the predisposing prejudice and neutralized it, and then bent itself to discovering all the factors that converge upon the situation. A good opinion places the event or person or idea it is judging firmly in a scheme of things. You get its position in a spreading field as well as in a historical chain.

But good opinion is not flabby and uncertain. It is not a "much to be said on both sides." It is a provisional conviction to be held as a conviction until new light alters it. It is an interpretation with a definite slant and bias. But it presses hotly for proof. It strains constantly toward the accuracy of truth. Good opinion, although firm, is the direct opposite of dogma. Dogma is hard and unyielding, a sort of petrified emotion. It is constantly masquerading as proof, as genuine opinion never does. You do not revise dogmas. You smash them. But opinion is flexible and gracious. It does not object to examining itself, to publishing the source of its interpretations. It takes you freely behind the scenes. It is not afraid to show you the foundations of the categories and terms in which it is expressed. It will let the bony framework of its presuppositions stand out rather boldly at times. It invites criticism. It has the scientist's disinterestedness in its own conviction. What it wants is to understand, to get the thing it is judging rightly placed, to grasp its true meaning in the world.

Communicating
Informed
Opinion

Whenever you are called upon to express opinion — in conversation, in a debate, or in a written assignment — always try to express a defended, informed opinion. This means you must produce evidence, and your reasoning must be logical.

- Evidence

There are four types of evidence:

<i>facts</i>	<i>witnesses</i>
<i>experience</i>	<i>authority</i>

1. **facts**

Facts must be true, and they must be accurate. If you use facts to defend an opinion, bear the following points in mind:

- a. You should tell where you obtained the facts so that others can verify them.
- b. Your facts must be relevant and to the point.
- c. Your facts must be current, that is, still valid. Get the most up-to-date material you can.
- d. You must use your facts with integrity. Don't suppress those that oppose your views. If your opinion cannot be supported by a fact, you must change your opinion.

2. **experience**

You may appeal to your own experience or that of another to support your opinion, but make sure it is relevant. Don't just tell rambling, vaguely related stories.

3. **witnesses**

If you use witnesses to defend an opinion (for example that UFO's exist), try to make sure that they are credible. Identify the witnesses by name; and, if possible, present their claim to credibility.

4. **authority**

You may refer to authorities whose ideas agree with yours — for instance, experts on UFO sightings. Make sure to present their credentials; and, if quoting, be accurate.

- Evaluating
Sources of
Information

However you are defending an opinion, make sure that you evaluate your sources of information. A notorious drug abuser who claims to have made forty-seven UFO sightings will not be so reliable as will a judge of the Supreme Court of Canada who claims to have made one. An assertion of fact in the *National Enquirer* will not be so reliable as one found in the *Globe and Mail*.

EXERCISE 3



Turn again to the essay "Wet Space." This piece of writing is speculative in nature, but are Isaac Asimov's opinions largely informed or uninformed? The following are some of the opinions and predictions that Asimov presents in the essay. Refer to his discussion of each of these points; and, in the spaces provided, tell whether it is *informed* or *uninformed*. Then give your reasons.

- (1) *A sub-ocean colony of aquanauts is perhaps no longer a remote possibility. (page 269)*

This opinion is _____.

reasons: _____

- (2) *It may someday be possible to create human beings capable of breathing water. (page 270)*

This opinion is _____.

reasons: _____

- (3) *It will be possible to exploit the seas for the benefit of mankind. (page 270)*

This opinion is _____.

reasons: _____

- (4) *It may be that ultimately the continental shelf will be deemed to belong to the planet as a whole. (page 270)*

This opinion is _____.

reasons: _____

- (5) *In the future we may farm fish by using pressure changes in the water as fences and electrical charges to keep out predators. (page 271)*

This opinion is _____.

reasons: _____

- (6) *Eventually there may be three kinds of human being suited to three separate environments. (page 271)*

This opinion is _____.

reasons: _____

- (7) *Colonization of the moon and the seas will surely begin before the end of the century. (page 272)*

This opinion is _____.

reasons: _____

If it has bothered you in this exercise to label some of the ideas of so eminent a scientist as uninformed, remember that Mr. Asimov may well have facts and arguments that he felt were too technical for a short article in *Seventeen* magazine. All we are really concerned with, however, is the way he has presented and defended his speculations in this article.

FACT AND
OPINION IN
THE NEWS
MEDIA

When we think of persuasion, propaganda, and the moulding of public opinion on a vast scale, we usually think of the news media — television, radio, newspapers, and news magazines. Our ideas are formed by our exposure to these media to a far greater extent than most of us are aware, so it is vital that when reading the paper or listening to television or radio commentators, we be able to distinguish fact from opinion, informed opinion from uninformed.

In this section of the lesson we will examine the business of newswriting, focusing, in particular, on the parent and mainstay of the news media, the newspaper itself.

Types of
Newswriting

A newspaper, as you are no doubt well aware, contains a variety of material — news stories, feature stories, editorials, letters to the editor, medical and personal advice columns, stock quotations, advertisements, cartoons, birth and death announcements, recipe and household hints columns, and so on. In our treatment of newswriting we will deal with the four major vehicles through which newspapers influence public consciousness:

the news story
the feature story

the editorial
letters to the editor

The News
Story —
Purpose and
Structure

1. the news story

News stories simply report what has happened. When postal workers go on strike, a world leader is assassinated, a fire destroys a hotel, or the government raises our taxes, a news story relates the events to the reading public. It is, above all else, factual. It should not (though certain sensationalistic publications masquerading as newspapers often break this rule) try to excite or entertain those who read it. It should be written objectively, with no dramatic or sensational words or phrases. It should simply report as accurately as possible what happened.

- The Lead

A news story begins with a lead, which is a paragraph that summarizes the story in a sentence or two. Don't confuse the lead with the headline, or title, of the news story. The lead is part of the story itself — the first paragraph.



Study pages 189 and 190 of *New Voices 4*, paying close attention to the discussion of the "five W's" and to the sample news story leads.

Note that a news story lead differs greatly from an introductory paragraph to an ordinary short story. If you are writing, for example, a short story based on the events outlined in the lead at the bottom of page 189, you might write, "It all began when Lou McNabb got the idea to hijack a car." This tells readers little, but entices them to read on. A news story lead should, by contrast, tell us much. Those of us interested may read on for more details. Those not interested can move on to another article.

EXERCISE 4

Do *Practice 4* on pages 190 and 191 of *New Voices 4*. The facts are given you; your job is to order and present them in satisfactory news story style. Do either (1) or (2).

(1) set of facts A

(2) set of facts B

- The Body

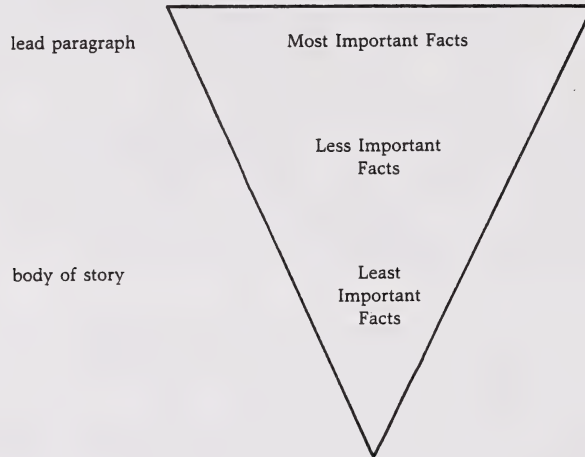
After the lead of a news story comes the body, filling in details in the order of their decreasing importance.

Study pages 191 and 192 of *New Voices 4*, noting especially the inverted pyramid model on page 191, and the sample news story on page 192. By the way, the initials (AP) occurring at the beginning of this story stand for Associated Press, an American press organization.

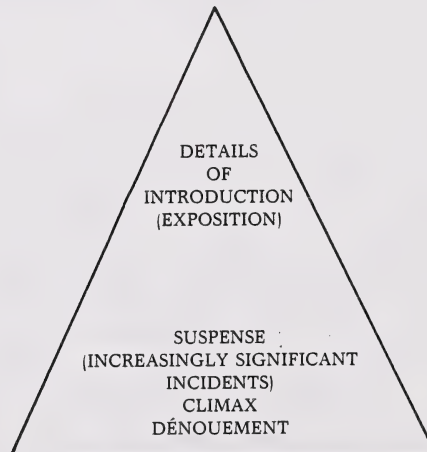


Note that the inverted pyramid model for a news story is the exact opposite of the literary model of short stories and novels, as is shown below.

1. inverted pyramid (for news stories)



2. upright pyramid (for novels and short stories)



Here is another sample news story, taken from the November 11, 1984 edition of *The Edmonton Journal*. Note how it follows the inverted pyramid style exactly.

HEADLINE

LEAD

BODY (giving detail in
the order of its
decreasing importance)

Plot to kidnap ex-Beatle's wife foiled by police

LEWES, England (Reuter) — An apparent plot to kidnap the wife of former Beatle Paul McCartney has been foiled and several people arrested, police said Sunday.

The plot involved plans to hold Linda McCartney to ransom for \$13 million, says a report in the Sunday Mirror newspaper.

McCartney, whose fellow Beatle John Lennon was shot dead outside his New York apartment in 1980, was quoted by the Mirror as refusing to discuss the episode.

A police spokesman said: "In the course of inquiries into other matters police have learned of a possible kidnap attempt. A number of people have been arrested."

The Mirror said police had telephoned McCartney to say they were holding two men.

It quoted a spokesman for his record company as saying the kidnap scheme "was nipped in the bud in the very early stages."

How to
Write a
News
Story

Here are some general guidelines for writing a news story. Study them carefully before doing EXERCISE 5.

1. Facts must be well organized according to their relative importance.
2. The story should be easy to read.
3. It should be written for an average social, cultural, and financial group, since a newspaper usually has so many different types of reader.
4. Short, everyday words and short sentences (about fifteen words or fewer) should be used.
5. Paragraphs should also be fairly short (one or two sentences).
6. The story should be *accurate* and *objective*; no personal pronouns (*you*, *I*, *we*) should be used.
7. Many references to people and places should be used to make the story clear to the reader.
8. The **LEAD** should select the most important facts and arrange them in the order of their importance. The main element should be expressed briefly and forcefully.
9. The **BODY** should contain only the essential details presented in the order of decreasing importance.

EXERCISE 5

In the space provided below do *Practice 6* on pages 192 and 193 of *New Voices 4*. It would be wise to do a rough copy first on your own paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(There is more room for your story on the next page.)

- Evaluating
News Stories

Now that you know how to write a news story, you also know how to evaluate those you read. Bear this in mind the next time you pick up a paper, and see if its writers are reporting the news or sensationalizing it. Are you reading a real newspaper or a scandal sheet?

The Feature
Story

Newspapers would be dull indeed if they contained nothing but facts. Fortunately this is not the case. The feature story differs from the news story in that it is tinged (often heavily) with opinion. It offers interpretation and analysis of news events, and often its material is chosen for its human interest rather than for its general newsworthiness.

There are several different types of feature stories; the two most common are as follows:

the analytical article
the human interest story

- The
Analytical
Article

An analytical article offers an interpretation of events through the eyes of one reporter or columnist. Ordinary readers, exposed to a number of factual news stories, may be confused by a complex series of events, or wonder just what it all means. A well-written, insightful analytical article, written by an expert in the field, should help to throw light on such a situation; remember, however, when reading such an article, that it does contain opinion and often speculation about what direction events will take in the future. It is up to you, as a reader, to determine whether or not the opinions expressed are informed and honestly presented.

EXERCISE 6

Appearing below is an analytical feature story reprinted from the November 13, 1984 edition of *The Edmonton Journal*. Read it, and answer the questions that follow it.

Nation of watchers and watched has 13 months of sun, starvation

By JAMES TRAVERS

Southam News

ADDIS ABABA, Ethiopia — This country is dawdling along seven years and eight months behind almost everyone else on Earth.

Centuries after Alexandrian astronomers named a calendar for Julius Caesar, Ethiopians still divide the year into 12 months of 30 days and a 13th month of five or six days.

When the Marxist-Leninist government isn't looking, Ethiopians are an enterprising people and they have turned the anomaly to their advantage. Here and in travel agencies around the world posters promise 13 months of sunshine.

But visitors seduced by that invitation often find there is something profound and sinister in Ethiopia's time warp.

After shaking off the shackles of Emperor Haile Selassie's feudalism a decade ago, Ethiopia, or at least its rulers, have embraced another totalitarianism. Today this is a country of watcher and watched in the mould of Joe Stalin's Soviet Union.

So tight is the control and so tangled is the red tape that journalists covering the devastating drought and famine have altered the tourist slogan to "13 months of bureaucracy."

As Ethiopia's famine became fashionable, Western reporters flooded in here to photograph and write about starving babies.

Unaccustomed to Africa's secretive ways, they were horrified to find they didn't have *carte blanche* to travel and investigate a tragedy that has stirred international interest and guilt.

Obstacle course

Instead, they found that the Ethiopian government, which maintains the best-oiled and most publicity-conscious relief machine in Africa, had established a creative and complex obstacle course.

Once inside the country — an accomplishment not to be sneered at — reporters faced getting permission to work from everyone but the dog catcher.

First, they had to register, with two pictures, please, with the Ministry of Information and Guidance.

That done, they had to apply to the Relief and

Analysis

Rehabilitation Commission for permission to travel to drought areas.

The commission gratefully received those applications and, in the fullness of time, wrote to state security for clearance. If security agreed, reporters were allowed to travel to specific places on specific days as long as they were willing to be accompanied and pay for a state-supplied "minder."

For newspaper reporters, the process could take considerably more than a week but high-profile television crews, who started covering the story six months late but managed to do with pictures what print people couldn't do with words, got much better treatment — for good reason.

Television 'aid'

It didn't take the Ethiopian government long to realize that television, with its enormous visual impact and truncated format, was bringing in the aid bacon with little of the criticism of government policies that newspapers have been including in their reports about this country for years.

At a time when the world is taking Ethiopia to its heart and showing its concern with cash, the last thing the government needs is hundreds of journalists, and there are hundreds here, fanning out into the country talking to people oppressed by the disciplinary regime of Mengistu Haile Mariam.

Like the Julian calendar, many people here are living in the past. They remember the years of Red terror in the late '70s when the government eliminated at least 3,000 and perhaps as many as 10,000 of people it considered enemies.

They remember the hundreds of political prisoners that Amnesty International says are rotting in Ethiopian jails. And they remember that Mengistu, like Selassie before him, has spent lavishly while his people starved.

To say that the government is unpopular here would be a gross understatement.

They hold it against the regime that the world was being told of the seriousness of the drought while it was being downplayed here for political reasons.

- (1) In the spaces that follow, list **seven connotative words or phrases** appearing in the article you have just read that would be out of place in a factual news story in that they appeal to the reader's emotions. The first one has been done as an example.

(a) dawdling

(b) _____

(c) _____

(d) _____

(e) _____

(f) _____

(g) _____

- (2) This article was written when news stories were daily bombarding people with the spectacle of starving millions in Ethiopia. As an analytical article, this story presents a different twist to the common perception of the Ethiopian situation. In the spaces provided, clearly state **two** of the writer's **opinions** or views about this situation.

(a) _____

(b) _____

- (3) Give *three pieces of concrete, factual evidence* that the writer uses to defend his views on the Ethiopian situation. Don't just put down any facts you see; make sure they have been presented to defend views the writer is expressing.

(a) _____

(b) _____

(c) _____

- (4) The writer more than once points out the fact that Ethiopia still uses an ancient calendar long since abandoned by most of the world.

- (a) What point about Ethiopia is he trying to make by doing this?

- (b) Is this a valid method of arguing a point, or is it a play on our emotions? Explain.

- (5) Applying what you have studied in this lesson, would you say that on the whole this analytical article is an honest attempt at expressing informed opinion, or is it largely an undefended attack on the Ethiopian government by a reporter who feels he has not been well treated in that country? Explain with references to the article.
-
-
-
-
-
-

- The Human Interest Story

A human interest story need not be timely or significant, but rather it is designed to appeal largely to our emotions and curiosity about people. Much like fiction writing, the writing of human interest stories involves skill in creating suspense, dramatization, description of people, motivation, dialogue, humour, and sympathy.

Although we cannot condemn human interest stories for slipping into emotionalism as we can other types of newspaper writing (to do so would be to attack its very essence), we should always remain aware that our emotions are being played upon. Otherwise we remain at the mercy of the writers.

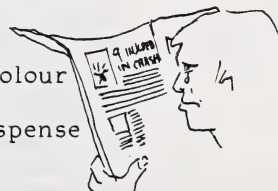
- Structure of a Human Interest Story

A human interest story's structure is generally closer to the traditional upright pyramid (see page 16) of novels and short stories. There is a lead, or introduction, that captures the reader's attention; a body, often containing dialogue, that tells the story; and a conclusion.

- Style of a Human Interest Story

The *style* of the human interest story includes most of the following traits, some of which are also part of fiction writing:

1. human interest
2. appeal to the emotions
3. freshness of expression and colour
4. dialogue, which adds realism
5. narration, which may add suspense
6. readability



The *lead* of the human interest story should be striking. The statements in the story must be accurate, in good taste (not overly sentimental, crude, or bitterly satirical), and have a tone appropriate to the subject.

EXERCISE 7

Read the following feature story, reprinted from the November 11, 1984 edition of *The Edmonton Journal*. Then answer the questions that follow it.

This toast is good to the last men

By CARL SCHOETTLER

The Baltimore Evening Sun

SOMERVILLE, N.J. — When the Last Man's Club was new and the champagne still young and all the members present and accounted for, the fellows would tell stories of The Great War and dream of the future.

"I was kind of lost to tell a story," says Jay J. Vosseller, who was one of the 50 fellows at that first dinner of the Last Man's Club.

"So I said: 'I'll tell you one thing. I'm going to be here when that bottle's opened.' But I had no more idea than a cat that I would, though."

The Last Man's Club members were all veterans of the First World War from around Somerville, which is not such a big place now but back then was a small country town where everybody knew everybody.

The fellows were proud of their service. They wanted to keep alive their memories and the camaraderie of the trenches.

They formed the club and bought a magnum of Cook's American Imperial Champagne and said the last man alive would get to drink it.

And they got together every Armistice Day for a little dinner and to admire the bottle, which they kept tightly packed in a bed of sand in a polished and gleaming wooden casket.

They lighted one candle for each of the 50 original members and called the roll. And then when the time came that a man failed to answer, they'd snuff out a candle. A fellow named Leo Kauder was the first to go as far as anybody remembers.

And then sometime in the 1960s the little ceremony of the Last Man's Club ended with more candles blown out than left lighted.

This year only two candles remain burning: one for Jay Vosseller, who's 88 and lives in Shepppton, a little town in the coal country of Pennsylvania.

The other candle's for John Field Jr., now 89 and still living near Somerville in Somerset County, N.J.

They aren't waiting to open the bottle because the survivors in the Last Man's Club decreed 10 years ago that the last two men left should share the champagne.

"Nobody likes to drink alone," observed Bill Wheeler at that time. He was 89 when he died

Aug. 24.

The last two survivors are getting together today, to open the bottle and toast their lost friends and the memories and the dreams they once brought to the Last Man banquet.

They'll snuff out Wheeler's candle and then there will be only two left burning, and in the dim light someone will play taps.

"I never thought I'd be in this position," Field says. "I can remember back when I was a young fellow, maybe 20, when they had the last living veteran of the Civil War.

"Oh, that was a long time ago. I know I was quite young and I never imagined I'd be in that position."

Field didn't see all that much service either. "I tried to enlist in April of 19 and 17. But they told me I had a bum heart."

In September 1918 he was called up and he served in the army until after the Armistice on Nov. 11. And, ironically, his bum heart has served him longer than many men who were drafted before him.

But the First World War is still more than just nostalgia to Jay Vosseller. He still has his service ribbons and their medals and his mementoes of the outfit he served with in France and the maps of all the campaigns he was in, with their names that grow dimmer every year.

He was in combat and under fire pretty nearly all the time from July to October 1918.

"I seen about as much of it as anybody, I guess," Vosseller says.

The ceremony today is to be at the Greenfield Convalescent Centre, where Bill Wheeler lived.

Vosseller's a little troubled about the change in the charter that allows the last two men to drink together.

"Sort of produces a problem," he says. "What to do. If we drink the champagne what do we do next year? There's a sort of dead spot there. Is this the last meeting? It doesn't seem to have the right ending somehow since we changed it to two."

There won't be any great sadness at the meeting. There never has been. The fellows always accepted the loss of their buddies quietly.

"Ain't much you can do about it anyway, is there?" Vosseller says.

- (1) Does the *lead* to this story do its job of capturing the reader's attention? Explain your answer.

- (2) Does this story succeed in appealing to readers at the human interest level? Explain your answer.

- (3) The writer of this story has freely quoted bits of dialogue. What do these quotations add to the story? Refer to *three* specific quotations in your answer.

- (4) A *conclusion* should leave readers with a sense of finality. Does the conclusion of this story (the last two paragraphs) achieve this goal? Explain your answer.



You may be interested to know that a follow-up story in the *Journal* several days later revealed that when the cork was popped on the sixty-five-year-old bottle of champagne, there was, in fact, no pop at all; the champagne was flat. The last two members of the Last Man's Club toasted their comrades with a brand new bottle.

The Editorial

Every newspaper has an editorial page, on which the paper's editorial staff express opinions on controversial issues that have arisen from events in the news. Editorials are written with several purposes in mind, among them the following:

- Purposes of Editorials
1. **to inform:** They help the reader to understand significant issues. The editor, being widely informed, is able to see the daily news in a broader context.
 2. **to influence:** Editors seek to present a positive course of action for readers to take. They use several different approaches. They may defend worthy causes that are unpopular because of prejudice or resulting change. They may condemn unworthy causes by pointing out their follies and dishonesty. They may review past events in order to show their relationship to present and future policies.
 3. **to entertain:** Some editorials are humorous in their approach. They criticize fads and public characters by poking fun at them.
 4. **to stimulate thinking**
 5. **to provide an outlet for opinion**

- Editorial
Form and
Style

The editorial is headed by a title or *caption* which indicates the subject and, sometimes, the approach. It generally opens with the news (*news peg*), the factual basis upon which the editorial is built. The *body* of the editorial contains interpretation, opinion, or reaction. There may also be an urging to action or to opposition. The editorial often ends with a brief sentence or paragraph that either stresses the main points or reviews the arguments presented. The average editorial is three hundred to five hundred words long.

Editorial style is designed to make its meaning clear immediately. The editorial should use simple, direct language and short words. Most editorials come directly to the point. The paragraphs are short — usually two or three sentences. Editorials are much like expository essays since they examine a single topic; use clear, precise language; and require sound sentence structure.

The tone of the editorial varies from laudatory or praising to denouncing. It may be humorous or strictly informative or explanatory. Most are controversial or interpretive.

- Judging an
Editorial

The following are some points that critical readers should look for in the editorials they study:

1. They should be readable; their language should be clear, vigorous, exact, simple, and direct.
2. They should be convincing because of their use of logical reasons, examples, and illustrations.
3. Good editorials should let readers think for themselves and form their own conclusions from the evidence presented.
4. Editorials should help readers to understand the news.
5. Their purposes should be clear, and editorials should accomplish these purposes.
6. The sentences and paragraphs should be fairly short.
7. Titles should be challenging enough to entice the readers to read the editorials; opening sentences should be designed to get the readers' attention.
8. Generally editorials should be fair and sincere.

An editorial is much like an analytical article. The chief differences are that it is generally shorter and more succinct, it is written by an editor of the newspaper in which it appears (analytical articles are often syndicated nationwide), and it appears on the editorial page.

EXERCISE 8

Reprinted below are two editorials that appeared in *The Edmonton Journal* in November, 1984. Read both carefully, and answer the questions that follow them.

A

Flying in the face of prudence

By not tabling detailed information until the dying moments of the fall session of the Legislature, the Alberta government invites public suspicion and criticism of its \$835,000 in travel bills for the nine months beginning February 1, 1983.

The Tories' apparent reluctance to release the information, coupled with the fact that most ministers were unavailable for comment when it finally was tabled, will be interpreted by many Albertans as an indication that the government has something to hide.

And that's unfortunate. Many of the trips are beyond question — like Premier Peter Lougheed's \$20,900 trip to meet with financial leaders in New York, Zurich, London, Ottawa and Toronto and his \$19,400 Pacific Rim Tour. Such travel is expected of the premier.

Yet, other Lougheed trips are curiously expensive.

Was it really necessary for him to travel by government airplane and spend \$1,000 for each of 13 trips from Edmonton to his Calgary office when Social Services Minister Neil Webber made the same trip by commercial airline at a cost of between \$128 and \$309 a crack?

Why did Tourism Minister Al "Boomer" Adair and his executive assistant spend \$2,705 to attend a Banff meeting of the International Order of the Blue Goose? Did the public get goosed on this one?

Did Recreation Minister Peter Trynchy really need to spend more than \$5,000 on a trip to Calgary and Medicine Hat? His ministry isn't nearly as demanding as others. What ever happened to car travel?

More important, why was it necessary for family members to accompany cabinet ministers and MLAs at public expense on at least 64 occasions?

Other western provinces insist families of cabinet ministers pay their own travel expenses; surely Alberta must do the same.

It's ironic that a government preaching restraint would indulge in what appear to be flights of fancy. And it's odd that the province would go out of its way to give that appearance.

The bust is here for Albertans but the sonic boom times continue unabated for our MLAs and cabinet ministers.

B

Beer and whines

Our provincial MLAs, ever cognizant of the dangers of demon drink (which they sell for a tidy profit), have decided Albertans shall not be allowed to buy beer and wine in corner grocery stores.

The Alberta Liquor Control Board's monopoly remains safe, for now.

Unlike his caucus colleagues, Calgary MLA Brian Lee favors free enterprise instead of state monopolies. He's a Tory in Tory colors.

But he's being stonewalled by his party. For the second time in two years, Lee's private member's bill to allow store sales of wine and beer has been droned to death by government MLAs.

John Batiuk of Vegreville believes Lee's bill would let students "pick up a bag of potato chips and a glass of wine" on the way to school. Doesn't Batiuk know that most students prefer beer with potato chips?

Imagine, the same government that would contract out some social services to private enterprise won't help small businessmen by loosening its liquor monopoly.

But then, these are the same politicians who permit employers to use lie detectors on their workers.

Independent MLA Walt Buck recently introduced a bill to end this appalling Big Brotherly practice.

But while Attorney General Neil Crawford agreed the tests are distasteful, he won't do anything about it until the problem is widespread and complaints are made.

Well, maybe lie detectors are a good idea. We could wire them to all our politicians' desks. Question period would be really interesting for a change, especially when we asked our MLAs who was awake and whose brain was in idle.

- (1) (a) State clearly the *principal opinion* expressed in Editorial A.

- (b) Present *two specific factual arguments* the editorialist in A presents to defend the editorial's position.

(i)

(ii)

- (c) Present a *non-factual, connotative phrase or sentence* the editorialist in A uses to express the editorial's opinion.

- (2) (a) State clearly the *principal opinion* expressed in Editorial B.

- (b) What is the *central argument* given to defend this opinion?

- (c) Does Editorial B rely more on factual arguments or an emotional appeal to defend its opinion? Present *specific examples* from the editorial to defend your position.

- (d) Editorial B states, at one point, that the government permits employers to use lie detectors on their workers. Why has the writer included this statement? Explain what bearing, if any, this statement has on the writer's argument.

- (e) At one point the editorialist quotes an argument of the Vegreville MLA against the editorialist's own position. Does the editorialist successfully rebut this argument? Explain your answer.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery.

Letters to the editor give newspaper readers an opportunity to express their views publicly. This section of the newspaper is one of its most widely read features. Like editorials, letters to the editor should be on topical subjects and should express concisely and clearly well-defended and logically reasoned opinions. Because of lack of space, not all of the letters received can be published. Those letters that are vulgar, libelous, slanderous, or blasphemous are omitted first. Poorly written letters are either omitted or improved before being published. One sign of a biased newspaper is the publishing of only those letters that agree with the newspaper's editorial policy.

Carefully study pages 204 to 214 of *New Voices 4*. Some of this material you dealt with in Lesson 8, so it will not be new to you; but a review is always a good idea. Think carefully about all the questions asked in the practices; then proceed to EXERCISE 9.



EXERCISE 9

Now is your chance to write a thoughtful, well-researched letter to the editor of a newspaper expressing your views on a topic that concerns you. You may pick as your topic some current controversy, local, national, or international, of which you are aware; or you may express your opinion on the views expressed in one of the editorials in **EXERCISE 8**. Remember, the important thing is not the issue, or the stand you take, but how well you express and defend your views. Try to be succinct.

Use your own paper for your rough copy. Write your finished copy in the space provided.

To the Editor:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

CONDITIONAL VERBS

When people speculate on matters that are not yet factual, they use conditional verbs; that is, they suggest that such-and-such may, or might, come to be, or would come to be if certain conditions were met.

Verb Tenses

Before examining conditional verbs more fully, it would be wise to have a quick review of verb tenses in general.

Study pages 197 to 200 of *The Little English Handbook for Canadians*, and then proceed to EXERCISE 10.

EXERCISE 10



The verb tenses that you have just reviewed are listed below. In the spaces provided, indicate the tense used in each of the sentences that follow. The first one has been done as an example.

present	past	future
present perfect	past perfect	future perfect

- | | |
|----------------|---------------------------------------------------------------|
| <u>present</u> | (1) You look a wreck. |
| _____ | (2) They will have completed their homework by that time. |
| _____ | (3) We went to the movie on Saturday. |
| _____ | (4) The lion terrified the baby. |
| _____ | (5) Astronauts will land on Mars by the turn of the century. |
| _____ | (6) We waited all day. |
| _____ | (7) Shakespeare is the greatest English playwright. |
| _____ | (8) Archie dived into the fight to save his friend. |
| _____ | (9) It will have gone by Friday. |
| _____ | (10) Stephanie had begun to cook supper. |
| _____ | (11) He will be able to finish at that time. |
| _____ | (12) I work in an autobody shop. |
| _____ | (13) You will go to Ottawa for one week. |
| _____ | (14) Gurtek had just lain down when the smoke alarm went off. |
| _____ | (15) The sale will have ended by Monday. |

- Regular
Verbs

All verbs have *three principal parts* — the *present* form, the *past* form, and the *past participle*. From these principal parts all the tenses can be created. Regular verbs form the second and third principal parts simply by adding *-d* or *-ed* to the present form.

Examples:

present	past	past participle
walk	walked	walked
drown	drowned	drowned

- Irregular
Verbs

Many verbs, however, form the second and third forms in special ways. These are known as *irregular verbs*.



For a list of common irregular verbs and a discussion of their use, read "22. Verb forms" on pages 387 to 389 of *New Voices 4*. After studying this material, proceed to EXERCISE 11.

EXERCISE 11

Referring to the list of principal parts on pages 387 to 388 of *New Voices 4* only when necessary, write, in the spaces provided, sentences using the verb and verb tense indicated. Remember, for the present perfect, past perfect, and future perfect tenses, the verb is formed by using the past participle. The first one has been done as an example.

- (1) present of *bite*

My dog bites only when provoked.

- (2) future perfect of *swim*

- (3) past of *go*

- (4) future of *read*

(5) past perfect of *tear*

(6) present perfect of *drink*

(7) present of *look*

(8) past perfect of *take*

(9) future perfect of *break*

(10) future of *think*

(11) past of *lie*

(12) present perfect of *shrink*



Read carefully "Follow-Up" from page 272 to *Practice 1* on page 274 of *New Voices 4*, paying close attention to the purposes and various forms of conditional verbs.

You will notice that the conditional admits of a variety of verb tenses. "I may go" refers to the *future*; "I would have gone" refers to the *past*; "It may be" usually refers to something going on now, in the *present*. Bear this in mind as you proceed to EXERCISE 12.

EXERCISE 12

Do either (1) OR (2).

- (1) In the spaces provided do *Practice 1* on page 274 of *New Voices 4*, being careful not to violate the general tense of the sentences. For example, the illustration given, "You left your hat on the dresser," is changed to "You might have left your hat on the dresser," rather than "You may leave your hat on the table."

(a) _____

(b) _____

(c) _____

(d) _____

(e) _____

- (2) In the spaces provided do *Practice 2* on page 274 of *New Voices 4*, being careful again to retain the same general tense of the verb.

(a) _____

(b) _____

(c) _____

(d) _____

(e) _____

CONSISTENCY
IN VERB
TENSES

It is important to avoid shifting from one tense to another without good reason. As a general rule, if events are in the present, keep them there. If they are in the past, keep them there. Do not jump back and forth from one tense to another. For example,

avoid: There **was** one memorable event in which a high-rise condominium **is** levelled by a single blast.

write: There **was** one memorable event in which a high-rise condominium **was** levelled by a single blast.

There are times, however, when it is necessary to change verb tense in a piece of writing.

1. To express a *general truth* (one that is true for all time), the present tense is used.

He explained that lightning never **strikes** twice in the same place.

2. Time previous to a past tense requires a past perfect tense.

When asked where she **had been** the day before, Gayle **replied** that she **had spent** the morning at the health spa.

In this example, *asked* and *replied* refer to past time; *had been* and *had spent* refer to time before that.

3. When the time period you are discussing itself shifts, of course you must shift your verb tense accordingly.

Yesterday I **finished** my essay, today I **am finishing** up the housework, and tomorrow I **will go** to the beach.



EXERCISE 13



- (1) In the sentences that follow underline the correct form of the verb in parentheses.
- (a) He took our coats and then (offers/offered) us refreshments.
 - (b) As we enter the house, we (notice/noticed) a face in the window.
 - (c) The doctor explained that she (saw/had seen) her patient the morning before.
 - (d) Ravi (awoke/had awakened) that morning before anyone else awoke.
 - (e) The girls (finished/had finished) their biology projects when the lab exploded.
 - (f) The witness reported that she (saw/had seen) the prowler enter by a basement window before she heard the shots.
 - (g) Daniel and Wolfgang tried to catch us, but we (give/gave) them the slip.
 - (h) If we don't get there soon, the guests (will eat/will have eaten) all the food.
 - (i) So we ran into the theatre and (sit/sat) down at once.
 - (j) A period of economic stagnation (began/had begun) just then.
 - (k) In we walk and there (stands/stood) Amanda.
 - (l) We all (went/had gone) to town at two o'clock.
 - (m) Maria (rode/had ridden) for two hours already when we found her.
 - (n) We all rushed frantically out of the theatre, and then we (find/found) out it was a false alarm.

- (2) The following passage comprises the first three paragraphs of "The Man Who Saw the Sea Serpent," by Floris McLaren on page 254 of *New Voices 4*. In the space provided after each verb, rewrite that verb so that the passage is correctly written in the present tense. The first verb has been done as an example.

Five days a week Andrew Middlejohn stood
 (*stands*) in a cage and counted
 () money. He counted
 () each bundle twice,
 snapping the bills sharply with his clean blunt
 fingers before he pushed ()
 them to the waiting customer. Sometimes at night
 he dreamed () that he had
 given () someone a thousand
 dollars too much and waked ()
 in a cold sweat wondering how he would
 () ever pay it back. His
 round pleasant face, his sandy hair, his brown
 tweed suit with the leather elbow patches were
 () as much a part of the
 bank as the clock and calendar on the wall.

Once or twice a month Andrew went ()
 fishing with Len Winters. Len would call
 () for him on Sunday
 morning, in whatever gleaming car he was
 () currently paying for.
 Andrew would have liked ()
 to go out every weekend, but Helen was given
 () to making sarcastic
 remarks about fishing-widows.

On this October morning Andrew turned
 () a few forkfuls of earth
 in the perennial border as he waited ().
 The sun had not yet burned ()
 away the morning fog. It was ()
 perfect fishing weather.

LOOKING
 AHEAD

In your next lesson you'll be doing something completely different — a study of the *modern play*. But don't forget what you've done in this lesson, for in Lesson 18 we'll be examining (in greater depth) techniques the mass media use to persuade and manipulate us.

QUESTIONS OR COMMENTS

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

SUGGESTED ANSWERS

EXERCISE 1

- | | | |
|-------|--------|--------|
| (1) F | (6) F | (11) F |
| (2) O | (7) O | (12) O |
| (3) F | (8) F | (13) O |
| (4) O | (9) F | (14) O |
| (5) F | (10) F | (15) F |

EXERCISE 3

- (1) This opinion is informed.

reasons: Asimov mentions scientific developments such as Cousteau's underwater living quarters.

- (2) This opinion is informed.

reasons: Asimov points out scientific experiments that point in this direction.

- (3) This opinion is informed.

reasons: Asimov tells us that we already know of undersea oil fields and metal nodules.

- (4) This opinion is uninformed.

reasons: Asimov presents not one shred of evidence. This seems to be a hope, not an informed speculative opinion.

- (5) This opinion is uninformed.

reasons: Asimov presents no evidence; rather, he appeals to a "delightful science fiction story."

- (6) This opinion is uninformed.

reasons: Asimov has earlier presented some evidence that scientists may enable us to "breathe" water, but nothing has been given in defense of his idea of creating people for life in low- and high-gravity environments.

- (7) This opinion is uninformed.

reasons: This is a bold, undefended assertion, with no defense whatsoever.

EXERCISE 10

- | | | |
|--------------------|--------------------|---------------------|
| (1) present | (6) past | (11) future |
| (2) future perfect | (7) present | (12) present |
| (3) past | (8) past | (13) future |
| (4) past | (9) future perfect | (14) past perfect |
| (5) future | (10) past perfect | (15) future perfect |

EXERCISE 13

- | | |
|------------------|---------------------|
| (1) (a) offered | (h) will have eaten |
| (b) notice | (i) sat |
| (c) had seen | (j) began |
| (d) had awakened | (k) stands |
| (e) had finished | (l) went |
| (f) had seen | (m) had ridden |
| (g) gave | (n) found |

- (2) Five days a week Andrew Middlejohn stands in a cage and counts money. He counts each bundle twice, snapping the bills sharply with his clean blunt fingers before he pushes them to the waiting customer. Sometimes at night he dreams that he has given someone a thousand dollars too much and wakes in a cold sweat wondering how he will ever pay it back. His round pleasant face, his sandy hair, his brown tweed suit with the leather elbow patches are as much a part of the bank as the clock and calendar on the wall.

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LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

STUDYING THE DRAMA

In this lesson you will study the drama, another distinct form of literature. Through studying the drama, you will gain an understanding of the techniques used by playwrights, and thus derive greater enjoyment from the craftsmanship in the plays you read, see on stage or on television, or see at the movies. Drama, whether presented on stage, on radio, on television, or on the motion picture screen, is still drama. Although each is written for a different medium, each belongs to the same family - drama.

THE DRAMA,
THE NOVEL,
AND THE
SHORT STORY

The drama has much in common with the short story and novel, yet it is a unique form. Like the novel and short story, the drama narrates events, possessing *plot* and *conflict*, *setting*, *characters*, and *theme*. It is the manner in which the events are related that distinguishes the drama from the novel. Whereas the novel is written to be read, the drama is written to be staged; it is meant to be heard and to be seen. Novelists work independently, creating their ideas, situations, settings, and characters; and they present their events to their readers. At this point their work is finished, with the public's either accepting or rejecting the work. Dramatists, too, create their ideas, situations, settings, and characters; they present their plots; yet the dramas are not yet ready to be presented to the public. The plays must first be presented to the theatre audience. The dramatists must make their plays presentable on the stage, and make the words live for the audience.

PRODUCING
THE PLAY

Playwrights are part of a team; they must depend upon others to present their plays to the audience. Stage designers provide the stage settings, fashion designers create the necessary costumes, technicians control lighting and sound effects, the directors and actors interpret words and actions convincingly, and producers provide the financial backing which makes the productions possible. For playwrights the production is almost as important as the plot. They must give stage directions, always considering costuming, properties, lighting, sound effects, directing, and acting. Whether writing for stage, radio, television, or motion pictures, the playwrights must always consider the possibilities and limitations of the medium.

The dramas in this course were all written for the stage. As you study the drama carefully, consider the limitations of the stage; note how the dramatist has constructed the play to work within those limitations. Unlike novelists, dramatists are limited by time; the drama cannot be too long. The reader can read the novel, put it down, and come back at will; the theatre-goer wishes to see the whole production at one sitting, with brief interruptions only for intermission and scene changes. There may be only a few scene changes, so dramatists writing for the stage must limit the setting of the play. Also, dramatists cannot move back and forth in time as easily as novelists can; but dramatic techniques such as flashbacks, inserting scenes from the past, or using a narrator can allow the play some movement in time.

TIME AND THE DRAMA

The nature of the drama is such that it gives an illusion of life's unfolding before the audience so that the past and future are seen in the present. In the novel, the events being related have already happened. Drama, however, lives on the stage in front of the audience; the audience sees the situations happen and sees the characters immediately reacting to these situations. Drama takes place "in a perpetually present time."

ACTION AND THE DRAMA

The playwright must be selective as to what is included in the play if the drama is to live and hold the attention of the audience. Every action and every speech must be significant, furthering the ideas and impressions the playwright wishes to develop. The word *drama* signifies action, and it is through the actions and interactions of the characters that the playwright's ideas come alive on stage.

DIALOGUE

Although there is physical movement on the stage, most of the plot is advanced through dialogue. Dialogue forms the substance of drama, so it must always be significant. The characters' speeches must contribute to the play by advancing the plot, revealing character, or developing setting. Characters' speeches must seem fitting and consistent with their natures.

CHARACTERS

Characters in a drama are similar to characters in a novel or short story. The dramatist, however, reveals characters through the action and dialogue of the play. There is seldom any direct characterization provided by the author. Sometimes, however, this may be accomplished if a narrator is used; this narrator can then comment about a character directly to the audience. In most dramas, though, character is revealed by what the characters say in the dialogue, by what they do in the play, and by what others in the play say about them. As in the novel, the characters in a play must be credible. They must be consistent in their behaviour, clearly motivated in whatever they do, and plausible or lifelike. Most modern dramatists present ideas about the human condition, and so strive for honesty and realism in their characters.

CONFLICT

Since the stage has limits on the physical conflict that can be portrayed, the stage play is ideally suited for exploring the mental conflicts arising from differing values and desires among characters. In many dramas the major conflict is internal with the protagonists wrestling within themselves over some problem. Through the dialogue and actions that portray these characters and their conflicts, the playwrights can examine aspects of the human condition and reveal their insights into the nature of people and existence. Good drama poignantly portrays its themes through action and dialogue with an immediacy and reality that cannot be achieved in a novel or short story.

That is why, as you read a drama, you must use your imagination to create the performance in your mind. Some of the immediacy and reality of the stage performance will then be experienced. As you read the play silently, you have to see in your mind's eye the whole performance of stage and setting and of characters moving about. You must imagine the rise and fall of voices and the emphasis put on certain words and lines. Reading aloud can help you to imagine the actors speaking those lines, and bring life to the drama.

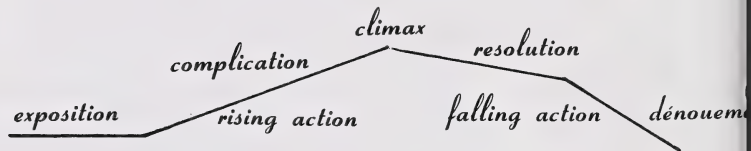
A knowledge of the structure and nature of a play, and of the terms that apply, can also aid in bringing the play alive. A *glossary* of these terms begins on the next page. Many of these terms apply to short stories and novels; others are terms more specifically related to drama. Study and review these terms. See if you can find these elements in the play you will be reading.

GLOSSARY FOR
THE STRUCTURE
AND ELEMENTS
OF A PLAY

comedy: *any* play ending satisfactorily for the protagonist (It may be light and amusing throughout, or it may have serious ideas.)

tragedy: *any* play ending unfavourably for the protagonist (Very often the forces opposing the main character destroy that character.)

plot: the sequence of events with their rising action and interest that lead up to the climax, and then to the end of the play. (If we diagrammed the plot, it might look like the diagram below.)



initial incident: the first event that sets the plot going (It may not be the first event of the play; it is the first event that sets the rising action in motion.)

rising action:
(complication) all events leading to the climax

climax: the point of extreme interest and suspense (All the events of the rising action have led, in a cause-and-effect relationship, to this point at which the two opposing forces in the play meet headlong in the final confrontation.)

falling action: all the events occurring between the climax and the dénouement

dénouement: the final logical outcome of the plot, the ending of the play (This usually comes soon after the climax to hurry the play to a finish.)

**dramatic
conflict:**

the struggle in which the protagonist is involved (It may involve physical and mental conditions or moral issues. It may be external or internal.)

1. **external conflict** - the struggle of the protagonist against nature or outside forces or the struggle of the protagonist against the antagonist, that is, against another character or characters
2. **internal conflict** - the inner struggle of the protagonist (This struggle is within the mind and heart of the protagonist as the character tries to choose between two courses of action or between two values such as loyalty to one thing and obedience to another.)

exposition:

the presentation or *exposing* to the audience of certain information such as antecedent action, setting, relationship of characters, and general mood of the play

1. The *antecedent action* is the action that has gone on before the play begins, action that has some connection to the play itself. It is background. It may appear as exposition in the lines of the characters.
2. The *setting* is the time and the place of the play, as well as the situation at the beginning of the play.
3. The *relationships of characters* is the connections of characters as friends, relatives, employees.
4. The general *mood* or *atmosphere* is the feeling aroused in the audience by the play.

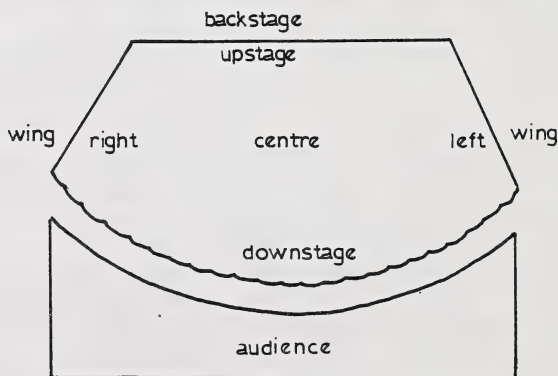
The exposition of a play may be revealed to the audience in the stage directions given at the beginning of the play, and printed in italics, or in the stage directions given in brackets as the early scenes progress. Hence it is most important that you, as the audience or reader, read *all* stage directions carefully to make sure you miss no point of exposition. Some other parts of the exposition may be given in the words of actors or actresses, or in the stage scenery, in the lighting, and in the properties.

- foreshadowing:** the suggesting of future actions and events (Every significant action in a play is prepared for. The playwright plants clues which we cannot always appreciate or understand until we know the outcome of the drama.)
- dramatic irony:** words or acts of a character in a play that carry a meaning not understood by that character or by other characters, but understood by the audience. The character's own interests are involved in a way that that character cannot understand. The irony comes in the contrast between the meaning *intended* by the speaker and the meaning and significance actually *seen* by the audience.
- theme:** the comment that the playwright is making on life and people

THE STAGE

To help you visualize the movement of actors as you read the stage directions, here is a simple diagram of a theatre stage. Keep these things in mind:

1. "Right" and "left" mean the *actor's* right and left (in North America).
2. "Down stage" means *toward* the audience; "up stage" means away from the audience.



You should have received the material for this lesson from our library, based on the choice you made in Lesson 9.

Before you read the drama, look through the notes and questions in the lesson booklet. Next, read through the play for enjoyment, attempting to visualize the action and dialogue on the stage. Then, as you do the questions, you will need to reread parts of the play.



The remainder of Lesson 17 should have been sent to you after you made a choice of books in Lesson 9.

If you have not received the material, notify your correspondence teacher and go on with another part of this course.

LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

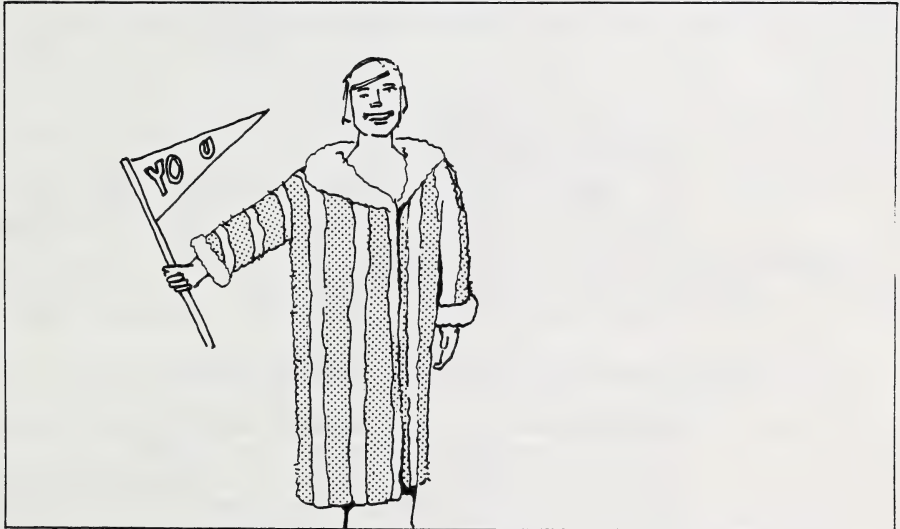
ARGUMENT, PERSUASION, AND MANIPULATION

ABOUT THE
LESSON

In Lesson 16 we began to look at the art of persuasion. We touched briefly upon the different ways in which we can be exposed to the persuasive tactics of others — deliberately in organized propaganda campaigns or unintentionally in our day-to-day encounters with others. We learned to distinguish fact from opinion, informed opinion from uninformed, speculative opinion from non-speculative. In Lesson 18 we will go, in greater depth, into the art of argumentation and persuasion, analysing the methods by which others would convince us of their positions, with an eye to seeing through faulty methods of arguing and deliberate attempts at manipulation.

To get an idea of what *fallacious* (faulty) *argumentation* is all about, reread "Love Is a Fallacy" by Max Shulman on page 311 of *New Voices* 4. Take note of the *logical fallacies* it presents. Then proceed to EXERCISE 1.

READ



EXERCISE 1

- (1) The first sentence in "Love Is a Fallacy" is striking. What is there about it that is so unusual? (If you aren't sure, refer to Lesson 5.)
-
-

- (2) The story has an *ironic twist* at the end. Clearly explain how the ending is ironic. (If you're unsure about *irony*, read pages 309 and 310 of *New Voices 4*.)

- (3) One method that the author uses to achieve humour in this story is to exaggerate. An example would be his description of Pete's condition brought on by his desire for a raccoon coat. "'Raccoon,' he mumbled thickly" sounds as though it were spoken by someone on the point of death. In the spaces below, *quote* two more lines from the story that are *humorous* because they *exaggerate*.

(a) _____

(b)

- (4) Is this a *sexist* story? Does it *stereotype* women? Is the narrator, Dobie Gillis, a *male chauvinist*? Defend your answer with references to the story.

[illegible]

LOGIC —
DEDUCTIVE
AND INDUCTIVE

"Love Is a Fallacy," besides entertaining you, should have given you an idea of what logical fallacies — incorrect methods of argumentation — are. In what follows we will be examining quite a number of these fallacies, some of which you now already know. If you don't want to be a Polly Espy (before her course in logic, that is), pay close attention.

Logic is simply a method of reasoning that functions independently of any one person; that is, it does not depend on individual approaches, biases, or attitudes. Like mathematics, its rules are fixed; and everyone using it will, if in possession of the same facts, reach the same conclusions.

There are two principal forms of logical reasoning — *deductive* and *inductive* logic.

Deductive
Logic

Deductive logic moves from a general statement that is known to a specific conclusion that was previously unknown. Here is an example.

- The
Syllogism

All snow is cold.	[major premise]
This is snow.	[minor premise]
Therefore this is cold.	[conclusion]

This formula for reasoning is known as the *categorical syllogism*; and syllogisms have three parts, as shown in the above example.

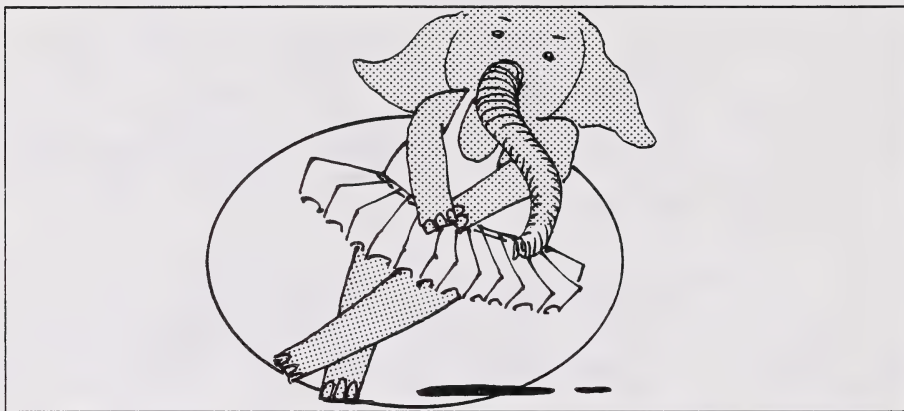
1. a *major premise* that makes a *general assertion*,
2. a *minor premise* that *names a specific* that comes under this umbrella statement,
3. a *conclusion* derived from the first two premises.

Formulated abstractly, the categorical syllogism always follows this pattern:

All a is b.
This is a.
Therefore this is b.

If we assume that both premises of a syllogism are true, then the conclusion must be true. Even if a premise is patently false, the process of syllogistic reasoning will produce a logical conclusion, as in the example at the top of the next page.

All elephants are dainty.
 Jumbo is an elephant.
 Therefore Jumbo is dainty.



Faulty Syllogisms

Syllogistic reasoning looks very simple on the surface; but like any form of reasoning, it is not error-free. Often faulty logic masquerades as valid syllogistic reasoning. Here is an example:

- Error #1: Mistaken Syllogism

All human beings have two legs.
 This animal has two legs.
 Therefore this animal is a human being.

Can you see the error? Compare the correct syllogistic pattern on the left with the mistaken pattern, used in the syllogism above, on the right:

CORRECT

All a is b.
 This is a.
 Therefore this is b.

MISTAKEN

All a is b.
 This is b.
 Therefore this is a.

Clearly the conclusion on the right is impossible. We know only that all a is b, not that all b is a. Human beings have two legs, but not all animals with two legs are human beings.

Often this sort of error in reasoning is hard to detect because it is obscured by a lot of verbiage, as in the following example.

I agree that those opposed to nuclear arms should be locked up. If they really wanted peace, they'd be in favour of a strong nuclear deterrent. Communists want America's defences weakened. It's obvious to me that people opposed to the nuclear arms buildup are communists.

If we untangle the syllogism, it reads like this:

Communists want America's defences weakened.
These people want America's nuclear arsenal weakened.
Therefore these people are Communists.

Can you see the error? It is identical to the one in the syllogism that precedes it, but rather harder to spot.

The sort of error in reasoning that we have just examined we will call simply *mistaken syllogism*. It can be hard to spot, but it occurs often. Keep your eyes open for it.

- Error #2:
Faulty
Premise

A second sort of error that can cloud deductive logic is that of the *faulty premise*. Here is an example:

All roses are green.
This is a rose.
Therefore this is green.

As in the syllogism about Jumbo, here the logic is correct; but the major premise is obviously faulty. In the example above, the mistake is easy to spot; but here is a trickier one:

Exercise is good.
This is exercise.
Therefore this is good.

Does this example sound familiar? It should; it is from "Love Is a Fallacy," and there is called *Dicto Simpliciter*, a specific type of faulty premise argument, in which the major premise is flawed because it is an *unqualified generalization*. Clearly all exercise is not always good. Therefore, the conclusion is not necessarily correct, even though the logic is.

EXERCISE 2

Examine the following syllogisms. In the space provided beside each, classify it according to this scheme:

- a. flawed because of a *mistaken syllogism*
- b. flawed because of a *faulty premise*
- c. flawed because of both *mistaken syllogism* and a *faulty premise*
- d. *valid* and *true*

Use the letters a, b, c, and d to indicate how you would classify them.

_____ (1) Foreign cars are made from shoddy material.
This Porsche is a foreign car.
Therefore this Porsche is made from shoddy material.

_____ (2) All children are angels.
Lucy is a child.
Therefore Lucy is an angel.

_____ (3) Canada is in the Northern Hemisphere.
Pele Island is part of Canada.
Therefore Pelee Island is in the Northern Hemisphere.

_____ (4) Capitalists by definition want to make money.
Doctors who extra-bill want to make money.
Therefore such doctors are capitalists.

_____ (5) Political terrorists are opposed to the government in power.
Floyd is opposed to the government in power.
Therefore Floyd is a political terrorist.

Hint:
Writing these
two syllogisms
in syllogistic
form may help
you to classify
them.

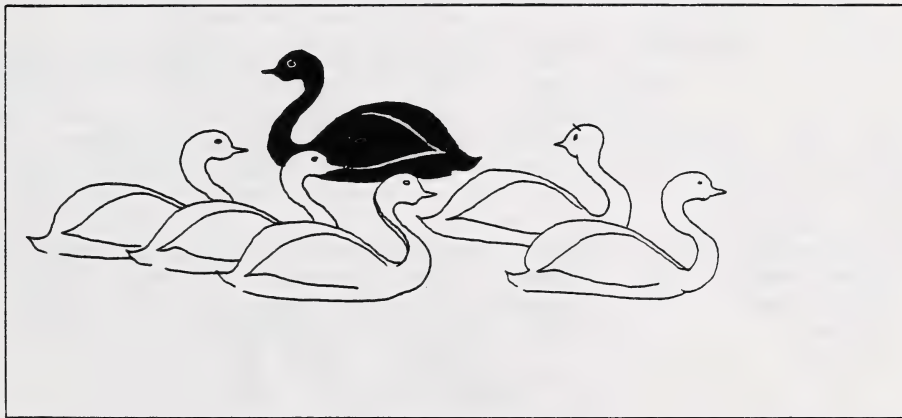
_____ (6) Anyone opposed to pollution control is clearly a right wing capitalist interested only in money. Company X is opposed to pollution control. Therefore Company X is run by right wing capitalists interested only in making money.

_____ (7) When I met Tyrone, I knew right away that he was prone to violence because of his punk clothes and hairstyle.

Inductive
Logic

Unlike deductive logic, *inductive reasoning* moves *from specifics to a general conclusion*. It involves doing investigations to see if any general pattern or conclusion emerges; in other words, it is the approach scientists take when doing research.

An example (albeit a rather trivial one) of inductive logic would be an investigation to find out if all swans are white. Researchers would examine swan after swan; and eventually, if they encountered only white birds, they would conclude that **all swans are**, in fact, **white**. At some future date, upon encountering a black swan, they would have to modify their conclusion to this: **most swans are white**. As more and more specifics are investigated, general conclusions must be open to revision to accommodate the findings.

- Error #3:
Hasty
General-
ization

Inductive logic gives us *generalizations* taken from examining many specifics. The *danger* is that we may *not* have examined *enough specifics* (there still may be those unnoticed black swans out there); that is, we draw a hasty generalization. By investigating three people and learning that none spoke French, Dobie Gillis concluded hastily that no one at his university spoke that language.

Hasty generalizations are very commonplace. Take these examples:

My dad's Japanese car rusted out in three years.
Obviously Japanese cars have a bad rusting
problem.

The Oilers have lost three games in a row.
Clearly they're not much of a team anymore.

Myrna and Sylvia Hanson were both star basket-
ball players; it's a safe bet that Julia, their
kid sister, will be one, too.



OTHER
COMMON
FALLACIES

Along with fallacies (or errors) related directly to the deductive and inductive reasoning processes, there are a number of other common *faulty reasoning techniques*. A few of them appear below. Study them carefully.

- Error #4:
Bold
Assertions

The fact is that Canadians value security more than they do freedom.

The Russians are undoubtedly the best hockey players in the world today.

The two preceding statements are simply asserted, with no attempt to substantiate them in any way. They boldly proclaim as truth something that at best would require a lot of proving and at most is just a matter of personal opinion. We call such statements, therefore, bold assertions.

- Error #5:
Reasoning
with the
Wrong
Facts

More doctors smoke Lungdung cigarettes than any other brand. Therefore they must be the least harmful cigarettes available.



Even if it is a proven fact that more doctors smoke Lungdungs, it is irrelevant to the argument that these are relatively harmless cigarettes. Perhaps doctors smoke Lungdungs simply because slick advertising campaigns have targeted professionals such as doctors. To prove that Lungdungs are the least harmful of available cigarettes would require a lot of hard scientific and medical data.

In fact, what has happened here is that a *syllogism* has been created with an *unstated major premise*.

Doctors smoke the least harmful cigarettes.
Lungdungs are what most doctors smoke.
Therefore Lungdungs are the least harmful cigarettes.

The logic is correct, but the major premise is totally unproven. In its absence the remaining fact (that most doctors smoke Lungdungs) is irrelevant and meaningless.

- Error #6:
Rationalization

It's important to be in good physical condition before a set of exams. Therefore, rather than study, I'll go and play racquetball with Guillaume.

This argument may have merit. Formalized, it is based on two syllogisms, the conclusion of one serving as the major premise of the other:

1. If I have a set of exams, I should get into good shape.
I have a set of exams.
Therefore I should get into good shape.
2. If I exercise, I will be in good shape.
Racquetball is exercise.
Therefore racquetball will get me into good shape.



In these syllogisms the logic is correct and the premises defensible, but something else is missing — the fact that it is *more* important to know the material on which you are to be examined. If the person in question has studied well, then perhaps he or she should relax with physical exercise. More likely, however, the person is just making up a reason for doing what he or she really wants to do. This is called *rationalizing*.

- Error #7:
Mistaking
the Cause

"Love Is a Fallacy" uses a shortened form of the Latin name for this error in reasoning. In full it is called *post hoc ergo propter hoc* — "after this therefore because of this." It is the fallacy of *assuming that because A occurs before B, A must have caused B*. The example in the story is the belief that because when Bill goes on picnics it always seems to rain, Bill must cause the rain. You can see how this sort of thinking can give rise to superstitions.

This mistake is very common. A survey may show that people who watch a lot of violent television shows often commit acts of violence themselves. Pro-censorship groups might conclude that watching violence on the screen causes people to become violent. This may be true, but it may just be that people who are already violence-prone are the ones who watch a lot of violent television.

For more information on the *post hoc ergo propter hoc* fallacy, read the bottom half of page 212 of *New Voices 4*. If this looks familiar, it's because you wrote a précis of it in Lesson 8.

READ

- Error #8:
False
Analogy

The example of false analogy in "Love Is a Fallacy," as you should recall, can be stated as follows:

Professionals have written materials to help them in their jobs, so students should be allowed to use textbooks in examinations.

Clearly the situations are very different. It has been falsely assumed that because things are similar in some ways, they are similar in other ways. Analogies, or comparisons, are useful tools in the art of persuasion; but be careful not to push them too far.

- Error #9:
Begging the
Question

There are no great classical composers alive today.
Therefore this living classical composer is not great.

This argument is an example of *begging the question*; it assumes what it is trying to prove. It assumes that the composer in question is not a great one because he or she is alive today, rather than proving that he or she is not great. Here is another example:

This silly, pointless business of teaching logic should be stopped.

This simply assumes that teaching logic is silly and pointless, rather than proving it.

- Error #10:
Ad
Misericordiam



The *ad misericordiam* fallacy is clearly described in "Love Is a Fallacy"; it means simply appealing to people's sympathy rather than to their reason (in Latin *ad* means "to" and *misericordia* means "pity" or "compassion"). When people opposed to the seal hunt show pictures of cuddly seal pups and describe their slaughter, they are using this sort of argument. Such an approach would never work in the fishing industry, by contrast, simply because no one finds fish cute. We just don't feel so compassionate.

- Error #11:
Ad Hominem

Our last fallacy in this group is the *ad hominem* (Latin "to the man") argument, which involves attacking the person who presents an argument rather than the argument itself. Here is an example:

Don't tell me what Letawsky said.
He's a born troublemaker!

The speaker here has argued against Letawsky without even listening to what he said. Instead, the speaker has simply attacked the man himself.

In "Love Is a Fallacy" ad hominem argumentation is called *poisoning the well*. Sometimes it is termed *name-calling*. This technique of persuasion is very common. Keep your ears open, and note how often you hear ideas dismissed because of the person who presented them.

EXERCISE 3

Read each argument that follows. Then place the letter of the fallacy that has been committed in each argument into the blank to the left of the argument.

_____ (1) A man is being attacked by three knife-wielding motorcycle gangsters. "Oh well," says a passer-by, "he looks pretty husky; I'll bet he can take care of himself. I'd better not interfere."

- (a) hasty generalization
- (b) reasoning with the wrong facts
- (c) mistaking the cause
- (d) rationalization
- (e) bold assertion

_____ (2) Women and children are alike in so many ways. They're both shorter than men, have higher-pitched voices, smoother skin, and less body hair. Obviously women and children must be treated exactly alike.

- (a) bold assertion
- (b) rationalization
- (c) false analogy
- (d) begging the question
- (e) hasty generalization

 b (3) A study has shown that teetotallers tend to live longer than those who regularly drink alcohol. Therefore it is clear that drinking alcohol tends to shorten our lives.

- (a) ad hominem
- (b) mistaking the cause
- (c) begging the question
- (d) ad misericordiam
- (e) false analogy

- _____ (4) Since Russian art is all propoganda for communism, clearly this exhibition of Russian paintings has no artistic merit.
- (a) begging the question
 - (b) hasty generalization
 - (c) reasoning with the wrong facts
 - (d) false analogy
 - (e) mistaking the cause
- _____ (5) Each capsule of Brand X contains fifteen milligrams of sedative. Obviously you should use Brand X for effective sedation.
- (a) begging the question
 - (b) hasty generalization
 - (c) reasoning with the wrong facts
 - (d) false analogy
 - (e) ad misericordiam
- _____ (6) Without doubt the finest boxer of his generation, Mohammed Ali has been badly missed since his retirement from the ring.
- (a) ad misericordiam
 - (b) ad hominem
 - (c) bold assertion
 - (d) hasty generalization
 - (e) mistaking the cause
- b,c (7) It is to be expected that a person of your age couldn't understand these things; therefore, I really cannot take what you're saying seriously.
- (a) ad misericordiam
 - (b) ad hominem
 - (c) begging the question
 - (d) bold assertion
 - (e) rationalization
- _____ (8) I've met four people from that town, and they've all been bone lazy. Clearly the people who live there are all a bunch of good-for-nothings.
- (a) ad hominem
 - (b) bold assertion
 - (c) false analogy
 - (d) mistaking the cause
 - (e) hasty generalization

c (9) Dylan Thomas, the famous Welsh poet, was an alcoholic. Obviously heavy drinking is not a hindrance to success.

- (a) begging the question
- (b) ad misericordiam
- (c) hasty generalization
- (d) rationalization
- (e) bold assertion

_____ (10) People shoplift billions of dollars' worth of merchandise every year. It won't make any difference if I take this sweater.

- (a) rationalization
- (b) ad misericordiam
- (c) hasty generalization
- (d) mistaking the cause
- (e) false analogy

_____ (11) Melanie spends fifteen minutes on English a night, and she got an A. I spend exactly the same amount of time; maybe I'll get an A, too.

- (a) ad hominem
- (b) hasty generalization
- (c) mistaking the cause
- (d) false analogy
- (e) begging the question

d (12) Oscar's suggestions for the school play will never work. He's such a twit; who'd listen to him?

- (a) ad misericordiam
- (b) rationalization
- (c) hasty generalization
- (d) ad hominem
- (e) bold assertion

_____ (13) Our family has always voted Conservative. Therefore I should vote Conservative.

- (a) ad hominem
- (b) reasoning with the wrong facts
- (c) hasty generalization
- (d) rationalization
- (e) bold assertion

- _____ (14) People who listen to classical music are all a bunch of snobbish eggheads because if they weren't, they'd listen to country and western.
- (a) begging the question
 - (b) hasty generalization
 - (c) bold assertion
 - (d) false analogy
 - (e) ad misericordiam
- e (15) Everyone knows that to go out at night in that city is dangerous.
- (a) ad misericordiam
 - (b) reasoning with the wrong facts
 - (c) hasty generalization
 - (d) rationalization
 - (e) bold assertion

INTENTIONAL DISTORTIONS

Whereas some of the fallacies we have looked at are at times deliberately used to cloud issues, they most often occur simply as honest mistakes. Next we'll look at *intentional* attempts to distort the truth to mislead or confuse people. Often these attempts are used in the mass media and the world of politics.

Trick #1: Selective Omission

When only part of the truth about something is told, a very distorted picture can emerge. This trick is known as ***selective omission***. News coverage of a strike can focus on violence, stoppage of services to the public, and strikers' demands for a large wage settlement. It may well be that the striking workers have gone for years with no contract, have been continuously frustrated by deliberate attempts by their employers to stall negotiations, and are earning far less than other workers in comparable positions; but if the newspapers gloss over these things, the strikers appear to be nothing but a greedy, violent mob out to disrupt people's lives and the economy.

Trick #2: Incomplete Quotations

An interesting type of selective omission is the ***incomplete quotation***. A movie reviewer for the *New York Times* might devote an entire column to condemning a movie as the worst of the year. The article might begin this way:

For the first two minutes this promises to be a tremendous film, but after that viewers would be better off at home watching test patterns.

It wouldn't be surprising to see ads for the film appear shortly after containing this quotation: "...a tremendous film..." (*New York Times*). This incomplete quotation totally distorts the reviewer's analysis, but no doubt it sells movie tickets.

Trick #3:
Quoting Out
of Context



Closely related to incomplete quotations is **quoting out of context** — something politicians are forever accusing newspapers of doing. Here is an example: Reporters ask two politicians, jokingly, what is more important for a life in politics — ability or good looks. Politician A replies that he hopes it's ability, because he'd never make it on looks, to which Politician B replies, with a laugh, that that clearly means that Politician A isn't qualified for his job. The next day the newspapers quote Politician B as saying that Politician A is not qualified for his job. The quotation is correct and complete; but out of the context in which it occurred, it totally distorts what was meant.

Trick #4:
Meshing Fact
and Opinion

Often done accidentally, the subtle meshing of fact and opinion is sometimes a deliberate ploy of people who wish to colour our ideas in a certain way. Note this sentence, for example:

The campus is being overrun by communists.

It may be a fact that people styling themselves communists are present on campus, but that word "overrun" is an opinionated, negatively connotative word. It would have no place in a news story, for instance. Here is another example:

Town Council squanders ratepayers' money.

What is the connotative word that expresses a personal opinion here?

Trick #5:
Innuendo

The trick of the persuasion trade called **innuendo** involves subtly discrediting someone or something with a remark veiling an underlying accusation. Here is an example:

It is well known that this group's leader numbers among his friends several anarchists.

This may be true, but has it anything to do with the issue? Probably it does not, but it does subtly colour our feeling about the group and its leader.

Trick #6:
Baseless
Speculation

Baseless speculation about what may happen in the future is much the same as innuendo. Here is an example taken from a lawyer's address to the jury:

The plaintiff has asked for \$1 000 000 in damages. What does he intend to do with this money — repair his damaged property or retire to the Bahamas and live like a king?

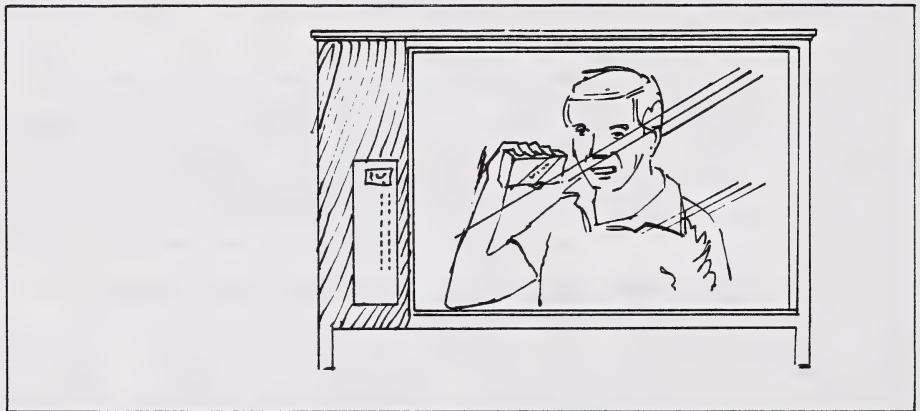
Such a speculative statement has no grounds whatsoever, but it has planted a certain mental picture of the plaintiff in the minds of the jurors — a picture that may be hard to erase.

CHEAP GADGETRY:
MORE TRICKS
OF THE TRADE

Along with the tricks of the persuasion trade we've already covered, there comes a final class of devices used *deliberately* to influence us. We'll call it *cheap gadgetry*. Advertisers, especially, make use of this group of devices, though they are by no means the only ones.

Trick #7:
Testimonial

When you see Wayne Gretzky promoting soft drinks, jeans, or any other product on television, you're seeing the *testimonial device*. It normally involves simply paying a celebrity to endorse a product — a product that that celebrity may not even use and almost certainly knows no more about than you or I. Another version of the testimonial is to claim rather vaguely that people who should know something about a product endorse it. A claim to the effect that a medication is "recommended by more doctors than any other," or that a toothpaste was "invented by a dentist" is an example of a testimonial.



Trick #8:
Bandwagon

If it's suggested to you that you should switch to Brand X because it's the one most people use ("More people drink Choke than any other cola"), you're being asked to hop onto the bandwagon. This device plays on our human desire to be one of the group, which is a very strong influence in our decisions about what to do, eat, wear, and use.

Trick #9:
Plain
Folks

When politicians stumping in rural areas take off their jackets, roll up their sleeves, and talk about their childhood days on the farm, they're using the *plain folks* appeal. They hope, in this way, to cause voters to forget that for thirty years they've been living in penthouse apartments in major cities and going into farming country only once every four or five years at election time. Advertisements using housewives to promote laundry detergent or truck drivers to endorse antacids are also using the plain folks appeal.

Trick #10:
Snob
Appeal

Almost the opposite of plain folks, *snob appeal* is a pitch aimed at people's desire to be a cut above others. An advertisement filled with richly dressed, obviously wealthy people going to the theatre, driving expensive cars, or attending gala soirées at someone's mansion is using snob appeal to sell its product.

Trick #11:
Glittering
Generalities

Glittering generalities are vague, abstract terms with highly positive connotations - *cooperation, justice, peace, democracy*, and so on. Few can agree on just what these words mean; but when scattered judiciously throughout, for instance, a political speech, they can make us feel very positive towards the speaker, forgetting, perhaps, that in fact the speaker has said nothing definite at all. Glittering generalities are also used in advertisements: how often do we hear words such as *economical, elegant, or modern* strewn about television commercials?

Trick #12:
Transfer

Transfer is the device whereby advertisers, politicians, and so on associate their products or themselves with something the public admires or enjoys, hoping to transfer our feelings about these things to the product or person being promoted. Politicians can have photographs taken of themselves outside churches or beside Canadian flags. Advertisers can fill beer or soft drink commercials with happy, healthy, attractive young people having great fun, hoping viewers will associate the advertised beverage with good times and good friends. Have you ever seen a beer commercial full of unattractive, middle-aged, or lonely people?

Trick #13:
Repeating a
Slogan

"Oh what a feeling to drive Toyota!" If you have a television set, chances are you've heard this slogan more than once. A variation of the bold assertion, an *often-repeated slogan* simply asserts a claim over and over, with no attempt to back it up. The idea is that the saying will work its way into our subconsciousnesses and influence our decisions as to what to buy or do without our even knowing it. How many slogans or jingles (slogans set to music) can you think of offhand? Quite a few, most likely.

There are many other tricks and gimmicks that advertisers, promoters, and publicity people use to influence us to act or think the way they want. Preying on common human fears, desires, longings, and sympathies, they seldom appeal directly and honestly to our powers of reason. Rather, they prefer to manipulate our emotional responses. It is our responsibility as consumers, voters, and simply as rational beings to be on guard against such manipulative tricks and to see through gimmicky sales pitches.

EXERCISE 4

Following are examples of techniques of intentional persuasion, aimed at manipulating the public. Identify the technique used in each case by writing the letter of the technique in the space provided. Five have been done for you.

- | | |
|------------------------------|-----------------------------|
| (a) selective omission | (h) bandwagon |
| (b) incomplete quotation | (i) plain folks |
| (c) quoting out of context | (j) snob appeal |
| (d) meshing fact and opinion | (k) glittering generalities |
| (e) innuendo | (l) transfer |
| (f) baseless speculation | (m) repeating a slogan |
| (g) testimonial | |

- _____ (1) "Don't be the last person on your block to get a rutabaga patch doll."
- _____ (2) A political pamphlet lists nothing but the positive accomplishments of a candidate running for re-election.
- _____ (3) "'Back to basics': that's the watchword in education."
- _____ (4) "The Flames annihilated the Oilers last night 4 to 2."
- _____ (5) Bill Cosby tells television viewers why Coke is better than Pepsi.
- _____ (6) "How can our new mayor be expected to manage the affairs of the city when, by the accounts of a few people I know, she can't even manage her own household?"
- _____ (7) A magazine advertisement for a sports car contains a photograph of the car surrounded by beautiful, suntanned, bikini-clad girls.
- _____ (8) Before entering politics, we are told, Wilfred Schultz worked for years on highway construction crews.
- _____ (9) "It is no secret that before becoming a lawyer Mr. Deering did time in prison for embezzlement and fraud."
- _____ (10) A quotation printed on the cover of a paperback novel reads, "...a work of...quality" - *Newsweek*.
- _____ (11) "Slim, trim, and elegant, distinctive yet traditional, custom-designed by our own skilled artisans."

- _____ (12) A watch is advertised showing Algernon Forsythe III wearing one at a polo match.
- b (13) "I'll never run for public office again," Mayor Tymchuk is quoted as saying. What he actually said is "When the day arrives that I feel I'm no more use to this city, I'll step down and I'll never run for public office again."
- i (14) "I lived through the Great Depression, friends and neighbours, and I can recall the hardships and sufferings we endured as though it were only yesterday."
- m (15) "We do it all for you."
- h (16) "In test after test we've seen that most people drink Choke."
- d (17) "The Republican fascists have bullied their way to another congressional victory."
- _____ (18) "Better dead than red."
- _____ (19) "Sure, you can send money to charity organizations, but do you think it will really get through to the hungry people or go to line the pockets of organizers and politicians?"
- _____ (20) "My little Jerry sure gets his clothes dirty, playing in the mud, painting and colouring, and drooling half-digested food down his front. But I know I can count on Hide detergent. I wouldn't trade my box of Hide for twenty boxes of Brand X."

ABUSE OF LANGUAGE - ANOTHER PERSUASIVE TECHNIQUE

Connotation



In Lesson 4 you examined the difference between the *denotations* and *connotations* of words. Although the words *thin*, *slim*, *slender*, *skinny*, *svelte*, *sylyphlike*, and *scrawny* all denote the same thing, their connotations are very different. Some are *negative* — *skinny* and *scrawny*. Some are *positive* — *slim*, *slender*, *svelte*, and *sylyphlike*. One is *neutral* — *thin*.

Several times in this lesson we have referred to the connotation of words, for much of the art of those who write to persuade others hinges on using words with positive or negative connotations. When we read or hear these words unthinkingly, we are being surreptitiously manipulated by those who write or speak them.

EXERCISE 5



- (1) Following are a number of highly connotative nouns that we constantly encounter in the news. They are all politically or militarily related. In the space provided beside each noun, write P or N to indicate whether it is highly positively or negatively connotative.

_____ (a) Nazi	_____ (l) homeland
_____ (b) patriot	_____ (m) fanatic
_____ (c) subversive	_____ (n) revolution
_____ (d) pacifist	_____ (o) fascist
_____ (e) dissident	_____ (p) insurgent
_____ (f) hero	_____ (q) peace
_____ (g) rebellion	_____ (r) socialist
_____ (h) radical	_____ (s) terrorist
_____ (i) bleeding-heart	_____ (t) flag-waver
_____ (j) hawk	_____ (u) warmonger
_____ (k) malcontent	

- (2) You have been hired by a political group to write a highly critical account of a protest march and an ensuing scuffle between some of the marchers and the police. An account, clearly biased in favour of the protesters, has already been written; it is your job as a political propagandist to rewrite it completely so as to put the protesters and the event into the worst possible light by using connotative words. The account already written appears below. The title and lead sentence of your version have already been written. You are to complete the article.

MARCHERS MERCILESSLY MAULED (first version)

A peaceful march protesting the uncontrolled arms race turned nasty today as marchers, goaded beyond endurance by city police, courageously defended themselves.

The protesters, about a hundred strong, had braved rain and high winds to march on the American Embassy to protest the deployment of nuclear missiles. Chanting peace slogans and singing songs to keep their spirits up, the marchers - men, women, and children - walked the five-mile route ignoring taunts from right wing jingoists, and waving to well-wishers on the way.

(There is more room for your answer on the next page.)

Redundancy



Although not deliberate, careless use of language is something that you should be on your toes to detect and avoid. Among the most irritating sort of careless language is *redundancy*, or *needless repetition*; you have already studied it in Lesson 10.

Have you ever heard anybody call something "very unique"? Since *unique* means "one of a kind," a thing is either unique or it is not. Have you heard people talk about "overexaggerating"? Have you listened to a politician say that an event occurred "at that point in time"? Such talk can sound rather impressive until you stop to think about it, and it is usually spouted for just that reason. Thoughtful people, however, avoid it; they try to state things simply, directly, and without needless repetition.

Hackneyed
Phrases

In Lesson 10 you also examined the use of *trite* or *hackneyed expressions*. Often the news media and public figures pick up on current phrases and use them ad nauseum because they seem to sound "just right." An example that has stuck around for a long time is the absurd redundancy already referred to, "at that point in time." This entered our vocabulary during the investigations that followed the famous Watergate scandal in the U.S., and has never left. Somehow people feel more important saying that they did something "at that point in time" rather than simply "at that time." Perhaps, too, long-winded phrases give people who are unsure of their positions time to think of what they are going to say next.

Following is a satirical editorial that appeared in *The Edmonton Journal* on January 14, 1985. It pokes fun at the way reporters consistently repeat the same well-worn phrases because they either lack the imagination, or don't take the time, to think up new ones, or just because they have an aversion to speaking simply.

All the world wants to be a reporter

With their tongues firmly clamped in their cheeks, members of the editorial staff of the **Charleston** (W. Va.) **Daily Mail** made a cooperative effort to compile, in handy question-answer form, "A Compendium of Notes for the Guidance of Young Boy and Girl Reporters and Copy Readers Everywhere."

How To Be a Police Reporter:

Q. What are all cases of fleeing car thieves and drunk drivers?

A. Wild.

Q. How does the police chief make important announcements?

A. Tersely.

Q. When will an arrest be made?

A. Police expect to make an arrest in the near future.

Q. What is more to be preferred than saying the man was arrested?

A. Say he was nabbed, seized, grabbed, apprehended, taken into custody, surprised, trapped, cornered, cowed into surrendering, frightened into submission.

How To Be a General Reporter

Q. How do you describe a public figure who jokes with reporters?

A. Affable or genial, or both, and with unusual aplomb.

Q. When an important figure gives out a statement, what does he do?

A. Holds a press conference.

Q. What do you call any blonde when referring to her in a story?

A. Attractive.

Q. What are all lawyers and doctors?

A. Prominent attorneys, prominent physicians.

Q. What's a better verb than "said"?

A. Expostulated, uttered, cried, shouted, reaffirmed, declared, pointed out, explained, indicated, opined, decreed, etc.

How To Be a Sports Reporter

Q. What is an athletic contest?

A. Never say "game." Say skirmish, brawl, set-to, engagement, battle, mayhem, tilt, tiff, mix-up, combat, encounter, embroglio, etc.

Q. What is a team?

A. Outfit, combine, machine (usually well oiled), quintet, eleven.

Q. When one team defeats another what do you say?

A. Clobbered, skinned, whitewashed, shellacked, swamped, stampeded, outlasted, blasted, rolled over, trampled, mangled, rapped, stormed, outpointed.

Q. All athletes are what?

A. Muscular and intelligent.

Q. What is the objective of the team with the football?

A. Pay dirt.

Q. What does the kicker do to a football?

A. He boots it, toes it, bangs it, puts the leather to it, powers it, spirals it, hammers it, whams it and virtually kicks the hide off it.

Q. What does a holdout finally do?

A. Inks his contract.

Q. What one-syllable word generally is used to express displeasure with an umpire's decision.

A. Boo.

Q. Of what affliction is an umpire frequently accused?

A. Blindness.

... AND FURTHER TO THE QUESTION, AT THAT POINT IN TIME
THE RAMIFICATIONS OF THE IMPROBABILITY THAT THE EVENT
HAS NOT TRANSPIRED ARE, SPEAKING ON-STREAM AND OFF-STREAM-
WISE OF ACCESSING THE DATABASE IN AN ONGOING DIALOGUE,
ARE NOT INSIGNIFICANT...



Newspeak

In his famous novel *Nineteen Eighty-Four*, George Orwell coined the word **newspeak** to describe language deliberately invented by the authorities and forced on the people. Newspeak oversimplifies, confuses, distorts, and hides reality. No doubt Orwell detected newspeak already in his own society (he wrote the novel in the 1940's), but its use has definitely increased since that time.

Some famous examples of newspeak are as follows:

President Nixon's press secretary often used the word **misspoke** rather than **lied**. Note the difference in connotations.

Politicians have sometimes spoken of certain of their past assertions or promises as **inoperative statements**. What they really mean is that they lied then, are lying now, or have changed their minds and don't want to admit it.

The U.S. military, during the war in Vietnam, called wholesale bombing of towns **pacification**.

Newspeak is a more frightening abuse of language than is the use of careless or hackneyed English, for it involves an entirely intentional attempt at distortion. Be alert to the use of newspeak; and when you do encounter it, try to translate it into straightforward English.

A hopeful sign in recent years is that more and more journalists are becoming aware of, and bringing to public attention, the use of redundancies, hackneyed phrases, and newspeak by politicians and reporters. Reprinted below are excerpts from an editorial that appeared in *The Edmonton Journal* on January 28, 1985.

OTTAWA — Governments come and governments go but jargon goes on forever.

Consider this sentence from a New Democratic Party press release. . .

"Any salmon enhancement efforts on major Canadian rivers may simply allow the U.S. the opportunity to intercept larger Canadian resources in the future."

"To enhance" means to improve, to increase or to intensify. Does an enhanced salmon know it has been enhanced?

But salmon enhancement just means more fish. And that bit about the U.S. getting the chance to "intercept larger Canadian resources" just means "catch more Canadian fish."

Meanwhile, back at the bureaucracy, longer names are being substituted for short ones.

"Acid rain" was too brief. It is turning into "acid precipitation" and probably awaits only the replacement of the terse word "acid" with some more complex way of saying it.

In Revenue Canada the word "quotas" has been replaced, apparently, by "materiality of adjustments in relation to assigned work loads."

That one made the newsletter of the American Institutes for Research which also noted that when the U.S. pulled its troops out of Lebanon the official description said it had "back loaded our augmentation personnel."

And when the Americans wanted to overthrow the Nicaraguan government, one U.S. official urged its "unconsolidation."

Review the discussions of *trite* (or *hackneyed*) *expressions* and *redundancies* in Lesson 10. Then do EXERCISE 6.



EXERCISE 6

Following are sentences that are flawed because they contain *redundancies*, *hackneyed expressions*, and *newspeak*. In the spaces provided, rewrite three of these sentences in **clear, straightforward English**. Don't be afraid to make major changes if necessary. The first one has been completed as an example.

- (1) The economic prognostications reveal the situation to be pretty bad both in the short-run and long-run terms.

The predictions are that the economy is bad and will stay so.

- (2) The military reports that the accelerated pacification of the area has resulted in many of the enemies having been neutralized.

- (3) Once we get a handle on things, the economy will turn the corner and it will be a go situation.

- (4) I completely agree with you up to a point, but I don't think we can deal with young juveniles as you suggest.

- (5) Sales at this point in time have literally taken off, but looking down the road things don't seem absolutely devoid of uncertainty.

VIEWING
AND
MANIPULATION

Up to now we have been discussing primarily how the media can use words to manipulate us. Words, however, are not the only tools of thought-persuaders; pictures, as was pointed out in Lesson 3, have a tremendous impact on those who see them. You may be sure, therefore, that advertisers, interest groups, politicians, and so on do not ignore visual messages in their attempts to influence and manipulate us.

A picture has an immediate impact upon the viewer that no doubt far surpasses that of a purely written response. The old adage "A picture speaks a thousand words" is hackneyed, yet largely true. In Lesson 3 you examined many of the ways in which visual messages affect us - through colour, shapes, patterns, lighting, and so on. In this lesson we will carry this further by looking at how the impact of such messages can be used to manipulate viewers. To do this we will focus largely on the use of pictures in advertising.



Advertising

Advertising is something most of us encounter dozens of times a day. Reading magazines and newspapers, watching television, listening to the radio, driving along the highway, riding the subway, we cannot seem to get away from it. Creating advertisements and advertising campaigns is a highly sophisticated skill. Constantly refining their techniques, advertisers select their market, pick an approach (an appeal to our need to be loved, admired, have friends; our fear of old age, of loneliness, of being different or unattractive; our desire to have money or sex appeal) and relentlessly bombard their target market with their sales pitch. Whereas one cigarette manufacturer will target men who fancy themselves as outdoorsmen and tailor their ads accordingly ("Men who enjoy the real thing in life smoke _____"), another will pick young women who think of themselves as *liberated* ("You've come a long way, baby").

Advertising approaches change, too, with the times. In the sixties "revolutionary" products were promoted for the "now" generation. In the seventies women's issues, health consciousness, and conservationism were featured in ads. In the eighties the trend seems to be towards elegance and opulent living. A few years ago, when the bulk of the baby boom generation were in their late teens and twenties, most ads seemed aimed at young people. Today, as the "boomers" are slipping into middle age, advertisements seem to be aimed at a more mature audience with very different concerns. Advertisers keep their fingers on the pulse of society. They have to; it's their livelihood.

ANALYSING A MAGAZINE OR NEWSPAPER ADVERTISEMENT

Most advertising combines pictures and words. When analysing an ad, you must examine both the visual and verbal components.

Visual Component

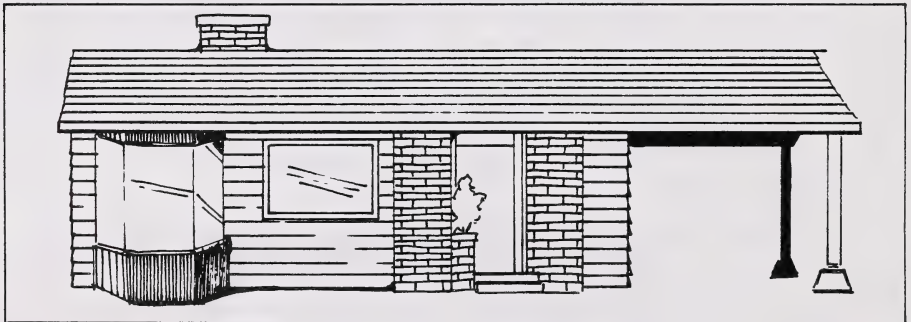
A picture in an advertisement, especially a large, colourful, or unusual one, generally first grabs readers' attention as they look through magazines or newspapers. Photographs of healthy, attractive people, fine clothes, expensive homes and furniture, stylish haircuts, beautiful scenery - all attract our notice and create in us a positive mood.



A review of Lesson 3 will remind you of the various, more subtle ways in which visual images can create in us the feelings that advertisers want - the use of a focus that is hazy or precise; dominant lines that are vertical or horizontal, straight or curved; lighting that is bright or shadowy; colours that are warm or cool, and so on. (For an obvious example of the use of colour in the way suggested, compare magazine ads for summer, as opposed to winter, drinks. The former invariably feature cool colours - whites, silvers, blues, and greens - whereas the latter feature the warm tones of deep browns, reds, and golds. Normally colour filters are used to achieve these effects.)

- Symbols

A look at Lesson 3 will also refresh your memory as to the use of visual symbols, often used by advertisers to play on our fears and desires. An expensive house, for example, is a symbol of wealth and prestige. How many ads, selling anything from dog food to perfume, use expensive houses to help sell their products?



Verbal Component

We've already looked at many of the techniques advertisers use in creating their verbal messages - glittering generalities, plain folks, testimonial, and so on. When analysing an advertisement, look, too, for specific appeals to common human desires and fears. Check as well for the often-used pitch for "new and improved" products, so much more desirable than your old, unimproved variety.

EXERCISE 7



Listed below are a number of **symbols** which often appear in advertising. They should be familiar to you. Try to match each symbol with the impression it is used to convey by putting the letters from the column on the right in the appropriate spaces on the left.

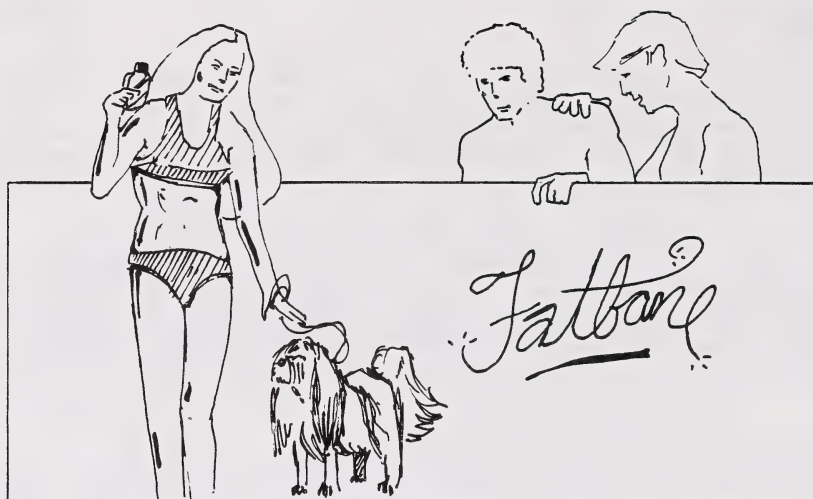
- | | |
|----------------------------|-----------------------------------|
| _____ (1) sports car | (a) luxury |
| _____ (2) country house | (b) royalty |
| _____ (3) children | (c) education |
| _____ (4) suntan | (d) cleverness |
| _____ (5) spectacles | (e) racy young affluence |
| _____ (6) horse racing | (f) good taste and sophistication |
| _____ (7) chauffeur | (g) health |
| _____ (8) diamonds | (h) virility |
| _____ (9) mortar board hat | (i) family life |
| _____ (10) tattoo | (j) established wealth |

- Psychological
Obsolescence

One specialized technique advertisers use is that of **psychological obsolescence**. Rather than wait for products to wear out or to become old, psychological obsolescence creates dissatisfaction with the old and outmoded. It does this by making us style-conscious and then creating new styles and features each year. As so often happens with cars, telephones, and appliances, even a simple change in colour can make us dissatisfied with the product we have. An industry that relies heavily on psychological obsolescence is that of women's fashions. A woman who wants to be stylishly dressed must throw out most of her wardrobe every spring and fall, even items that have barely been worn.

Sample
Ad
Analysis

Following is an illustrated advertisement of the sort appearing in a magazine or newspaper. Examine it carefully, and then study the analysis of it that follows it. Study it closely, for in **EXERCISE 8** you will have to make a similar analysis of a second magazine advertisement.



"Amazing! I still can't believe it! A year ago I thought I'd never put on a bathing suit again. When my friends went to the beach, I'd make up some excuse not to go. Then I'd sit around the house feeling sorry for myself — and eating.

Then I discovered new *Fatbane*, and now my life is one unending party.

A revolutionary technique invented by a doctor, new *Fatbane* allows you to eat as much as you want of whatever you want while you rapidly lose weight. It's just fantastic — no boring diets, no grueling exercise. All you do is take one tablet after each meal, and at once you throw up everything you've eaten. Your weight just seems to melt away!"

Get your supply of *Fatbane* today. Each package comes with convenient disposable plastic bags.

Analysis

This advertisement is aimed primarily at women and it uses a number of visual and verbal techniques to encourage people to buy *Fatbane*.

Let's look first at the picture. It appeals chiefly to the desire for sex appeal; we see our attractive slender young woman in a bikini (who at once grabs our attention) enjoying approving glances from two men. The principal technique being used here is transfer; it is hoped that women seeing the picture will assume that if they use *Fatbane*, they will look like the girl in the ad and that they too will get admiring glances. The picture also uses snob appeal. The woman is leading an exotic-looking dog — a *symbol* of wealth — on a leash. Again it is hoped that transfer will cause readers to assume that they can enjoy life's finer things if they use *Fatbane*.

Now let's turn to the written component. Testimonial is the chief technique used here: we have the testimony of a woman who has used *Fatbane* that it has led to a better life for her. The main fear played on is that of loneliness, and the principal appeal seems to be a desire for popularity. Again transfer is at work; readers aren't *told* they'll have a better social life if they use *Fatbane*, but it is implied.

The advertisement uses a few other techniques as well. We are told that a doctor invented *Fatbane* (a touch of something like testimonial) and that it is easy to use. Clearly the fear of effort and deprivation are being played on. Highly connotative words and phrases are employed too — "amazing," "fantastic," "revolutionary," "...one unending party," "Your weight just seems to melt away." Finally, those words "new" and "revolutionary" hint at psychological obsolescence. The old techniques, it is implied, are obsolete. *Fatbane* is the way to go now with a weight-loss plan.

EXERCISE 8

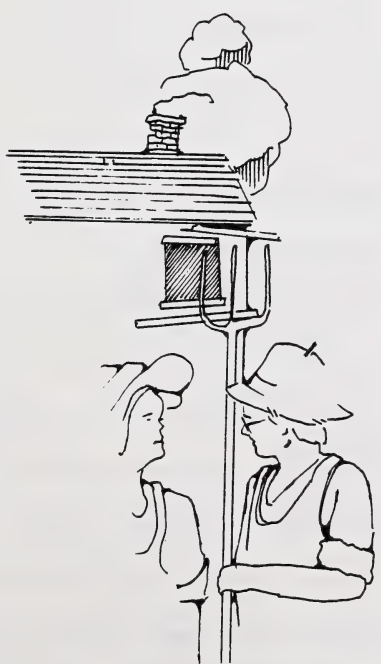
Now it's your turn to analyse a magazine or newspaper advertisement. Study the ad that follows, and then write an analysis of it along the same lines as the one you have just read. Ask yourself questions such as these:

1. What *visual devices* are used to attract my attention and appeal to me?
2. What *symbols* are used, and what do they symbolize?
3. What *verbal techniques* are used (e g., transfer, bandwagon)?
4. What *fears* or *desires* are played on?
5. What *hard facts* are presented?
6. What *highly connotative words* are present?

Write your analysis in the space provided on the next page.

MAY IT EVER SO CRUMBLE
THERE'S NO PLACE LIKE A

KWALITY HOME



Afraid you'll be out on the street when you retire because you can't afford your own home? Don't be so sure. Like you, Bob and Susan Stephens thought they'd be renters for life. Then they discovered **Kwality** homes, and in no time found themselves moving into their own place.

How'd they do it? Just ask Bob. He'll tell you:

"See, **Kwality** builds a real lean, no frills house — the kind you want. First, they use only lumberyard scrap for framing, and the foundations have a whole lot of sand in the concrete. (Let's face it, like my Pappy always said, sand's cheaper'n cement.) All the wiring 'n plumbing is way below spec, and **Kwality** uses only second-hand siding 'n roofing materials; and that makes a lot of horse sense. Finally, **Kwality** never hires them expensive trained workers. Why pay more when there are totally unskilled people out there willing to work for half the price, right? We saved money with **Kwality**; you kin, too."

Don't be left behind. Get a **Kwality** home today. Remember, May it ever so crumble, there's no place like a **Kwality** home.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

VARIETY
IN SENTENCE
STRUCTURE

In Lesson 5 we examined ways in which you can achieve variety in your sentences - through *varying sentence length and word order* and the use of *periodic sentences*. In Lesson 8 we tackled the same issue, this time focusing on the use of *participial and prepositional phrases*. In this lesson we'll continue our discussion of achieving variety in sentence structure by taking a look at the use of *subordinate clauses*.

A *clause* is a *group of words* that has a *subject* and a *predicate* and that forms part of a sentence. A *subject* is the *doer of an action*, remember; and a *predicate* is the *verb* telling what the subject does.

Types of
Clauses

There are two main types of clauses: the *independent* or *principal clause* and the *dependent* or *subordinate clause*.

1. principal clause (independent clause)

An independent clause can *stand by itself* and can be *written as a sentence*.

Example:

The favourite horse won the race. (The subject is *horse* and the verb is *won*.)

2. subordinate clause (dependent clause)

A dependent clause, though it contains a *subject* and *predicate*, *can never stand alone* as a sentence. Rather, it must be joined to a main clause upon which it is dependent.

Examples:

when I arrived
what you said
that you saw yesterday
who came to the dance
after the movie ended

Notice that each of these clauses does have a subject and a verb. Can you identify them? Note, too, that they cannot stand alone as sentences. To write such clauses as sentences is to write sentence fragments.

3. Santa Claus

Santa is an entirely different sort of *Claus*. The giveaways are the capital *C* and the lack of the final *e*, not to mention the red suit.

Example:



EXERCISE 9



Following are fifteen clauses. In the space provided before each clause, identify it as being *principal* or *subordinate* by using the letter P or S.

- _____ (1) the man with the coat was talking
- _____ (2) what is real is real
- _____ (3) while you slept
- _____ (4) because you are my friend
- _____ (5) the house is red
- _____ (6) as if it were by magic
- _____ (7) sunflowers grow
- _____ (8) when the game begins
- _____ (9) if it has enough weight
- _____ (10) he combs his hair
- _____ (11) although the players are tired
- _____ (12) it is
- _____ (13) whatever you think
- _____ (14) after the train arrived
- _____ (15) that I am going

Subordinators

If you have trouble recognizing subordinate clauses, you can take heart in the fact that they always begin with a certain type of word, called a **subordinator**. Some of these are **pronouns** like *that*, *which*, and *who*; others are **subordinating conjunctions** like *when*, *as*, *if*, *because*, and *although*. You will be presented with more complete lists of subordinators shortly.

- Types of
Subordinate
Clauses

There are three types of subordinate clauses: **noun clauses**, which act as nouns; **adjective clauses**, which act as adjectives; and **adverb clauses**, which act (you guessed it) as adverbs.

- noun
clauses

If the subordinate clause *what you said* occurred in the sentence *What you said I cannot accept*, it would act as a noun clause. It tells what I cannot accept, and could be replaced by a simple nouns such as *dishonesty*.

Here are some points to remember about noun clauses:

- A *noun clause* follows the basic sentence pattern of having a *subject* and *verb*.
- Noun clauses have *subordinators* of two types: *why*, *how*, *when*, *where*; and *that*, *who*, *which*, *what*.
- The *subordinator* is always part of the clause and introduces it.
- A noun clause can fit into a sentence anywhere a noun can.

- adjective
clauses

If the subordinate clause *that you saw yesterday* were in the sentence *You seem to have enjoyed the movie that you saw yesterday*, it would act as an adjective clause modifying the noun *movie*. It tells which movie was seen, and could be replaced by a simple adjective such as *adventure*, though such an adjective would have to come before the noun it modifies.

Here are some points to remember about adjective clauses:

- An adjective clause must have a subject and a verb.
- Common adjective clause subordinators are *who*, *whom* (both referring to people), *which* (referring to animals and things), *that* (referring to people, animals, and things), *why*, *where*, *when*, *before*, and *after*.
- The subordinator is part of the clause and introduces it.

- adverb
clauses

If the subordinate clause *when I arrived* were in a sentence, it might be *When I arrived, I went right to sleep.* *When I arrived* is an adverb clause. It could be replaced by a simple adverb such as *yesterday*.

Here are some points to remember about adverb clauses:

- To be an *adverb clause*, the group of words must have a *subject* and a *verb*.
- The *subordinator* is part of the adverb clause and introduces it.
- Like adverbs, adverb clauses can shift their positions in sentences. When an adverb clause begins a sentence, it is called an *introductory adverb clause*.
- Some of the most *common subordinators* that signal the beginning of an adverb clause are the following:

<i>after</i>	<i>before</i>	<i>so that</i>	<i>until</i>
<i>although</i>	<i>how</i>	<i>that</i>	<i>when</i>
<i>as</i>	<i>if</i>	<i>though</i>	<i>where</i>
<i>because</i>	<i>since</i>	<i>unless</i>	<i>while</i>

Some of these words can also be prepositions. If the word is followed by the basic sentence pattern, *subject plus verb*, it is a subordinator and not a preposition.

As in the case of participial phrases, wherever you begin a sentence with a dependent clause, follow it immediately with a comma.

EXERCISE 10

In the following sentences a number of nouns, pronouns, adverbs, and adjectives have been typed in **boldface** type. Rewrite each sentence, replacing these words with clauses that have a similar meaning. Then, in the space beside each sentence, write **n**, **adj**, or **adv** to indicate whether your clause is a noun, adjective, or adverb clause. The first one has been done as an example. Do any five.

- (1) The **fastest** car in the race ran out of gas.

adj: The car that was the fastest in the race ran out of gas.

- (2) Despite all the explanations, I couldn't figure it out.

_____ : _____

- (3) The answer to the problem is **no surprise**.

_____ : _____

- (4) I like to do things **spontaneously**.

_____ : _____

- (5) The one **there** is mine.

_____ : _____

(6) I'll finish my work later.

_____ : _____

(7) She said the bald man stole her purse.

_____ : _____

(8) Both women left immediately.

_____ : _____

(9) He seemed to want to tell us the place.

_____ : _____

(10) The oak chest in the corner is a real antique.

_____ : _____



When you write, try to use subordinate clauses effectively. If you tend to write in short, choppy sentences, this will smooth out your style. For example, "I looked out. I saw a car approaching." can become "As I looked out, I saw a car approaching."

Remember, too, that the positions of subordinate clauses can be varied within your sentences. Read the discussion of subordinate clauses from the middle of page 291 to the middle of page 292 of *New Voices* 4. Then do the exercise that follows.

EXERCISE 11

Following are five pairs of sentences. For each pair convert one sentence into a subordinate clause, and combine it with the other (independent) clause. *Vary the position* of the subordinate clause to maximize its effectiveness. For an example refer to page 292 of *New Voices 4*.

- (1) The huge steel ball missed its mark. The huge steel ball destroyed the new downtown hotel.

- (2) Margot had no friends.
Margot gossiped a great deal.

- (3) The national convention was held in San Francisco.
Conventioneers found lots to do.

- (4) Mrs. Wong wondered what present to buy her husband.
Mrs. Wong entered the department store.

- (5) That man is my ethics professor.
He is the man who was caught cheating on his income tax.

QUESTIONS OR COMMENTS

EXERCISE 12

FINISHED COPY OF REPORT

Since Lesson 6 you have been working on a report. Now is the time for which you've been so anxiously awaiting — the time to write and submit your finished copy. Before writing your finished copy, reread your rough copy to check your sentence structure. Make sure that you have tried to vary your sentence structure. Write your finished copy on the looseleaf paper provided at the end of this lesson. Write on only one side of each page, and double-space your work. Remember, your report is to be approximately 750 words in length. Don't forget to include your bibliography at the end, presented in correct bibliographic form.

LOOKING
AHEAD

The two remaining lessons will be devoted to preparing you for your Diploma Examination and for the Alberta Correspondence School final test respectively. These lessons are very important; do them carefully.

QUESTIONS OR COMMENTS

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

SUGGESTED ANSWERS

EXERCISE 5

- | | | | | | | |
|-----|-----|-------------|-----|-------------|-----|-------------|
| (1) | (a) | N | (h) | N (usually) | (o) | N |
| | (b) | P | (i) | N | (p) | N |
| | (c) | N | (j) | N | (q) | P |
| | (d) | N (usually) | (k) | N | (r) | N (usually) |
| | (e) | P (usually) | (l) | P | (s) | N |
| | (f) | P | (m) | N | (t) | N |
| | (g) | N (usually) | (n) | P | (u) | N |

- (2) will be corrected by your correspondence teacher.

EXERCISE 7

- | | | | |
|-----|---|------|---|
| (1) | e | (6) | b |
| (2) | a | (7) | j |
| (3) | i | (8) | f |
| (4) | g | (9) | c |
| (5) | d | (10) | h |

EXERCISE 9

- | | | | |
|-----|---|------|---|
| (1) | P | (8) | S |
| (2) | P | (9) | S |
| (3) | S | (10) | P |
| (4) | S | (11) | S |
| (5) | P | (12) | P |
| (6) | S | (13) | S |
| (7) | P | (14) | S |
| | | (15) | S |

QUESTIONS OR COMMENTS

LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

PREPARING FOR THE DIPLOMA EXAMINATION

ABOUT
THE
LESSON

This lesson has been designed to prepare you for the Alberta Education Diploma Examination that you will be required to write upon completion of your English 33 course. To ensure that this preparation involves an adequate reflection of what will be required of you when you take your Diploma Examination, all the questions in this lesson have been taken directly from the January 1989 Diploma Examination. The format has had to be altered somewhat, but the structure of the examination itself will be described. As well, this lesson will explain how the written response section of the examination will be graded, including how marks are distributed and what criteria are used to judge students' work.

EXAMINATION
GUIDELINES

The English 33 Diploma Examination consists of two parts: Part A: Written Response and Part B: Reading (Multiple Choice), each of which contributes 50% to the total Diploma Examination score.

Part A

Part A: Written Response consists of *three* sections: a *personal response* to a reading selection, an assignment calling for *functional writing*, and questions about *visual communication*. The response to literature contributes 25% to the total examination score, the functional assignment contributes 15%, and the answers to questions about the visual stimulus contribute 10%. The student may use a *dictionary* and a *thesaurus* while writing Part A.

Scoring of Part A is as follows:

1. The personal response to literature is scored for thought and detail, organization, matters of choice (style), and matters of convention.
2. The functional writing is scored for thought and detail, for organization, and for writing skills.
3. The short-answer questions are scored for thought and detail, for organization, and for writing skills.

Be sure to write your answers to questions in Part A in blue or black ink.

Part B

Part B: Reading (Multiple Choice) consists of 70 *multiple-choice questions* based on reading selections taken from nonfiction, fiction, poetry, and modern drama. The questions examine the student's skills in

1. understanding meanings
2. understanding and interpreting the relationships between form and content
3. understanding and interpreting human experience and values as expressed in literature
4. finding and using information for a particular purpose

Multiple-choice items are developed to assess the following cognitive levels: understanding literal meaning, drawing inferences, applying knowledge, and evaluating the ideas presented in the reading selections.

The student may *not* use a dictionary or a thesaurus while writing Part B: Reading (Multiple Choice).

Be sure to bring an HB pencil to Part B of your examination for filling in the mechanically scored answer sheet.

DESCRIPTION OF
PART A:
WRITTEN RESPONSE

Following is a brief description of the three sections of Part A of your examination.

Section I:
Personal
Response to
Literature

This section presents one writing assignment requiring students to discuss an aspect of their experience with literature from a personal perspective, or requiring them to read a short selection that will serve as a stimulus for a personal or reflective response.

Recommended Time: 75 minutes

Length: Students are expected to write thoughtful, carefully supported compositions. Extremely short compositions that lack developed and supported ideas will probably receive "Insufficient" as a score.

Value: 25% of the total examination score

Scoring: Scores contribute to the total examination score in the following proportions:

Thought and Details	– 10%
Organization	– 5%
Matters of Choice	– 5%
Matters of Convention	5%

Section II:
Functional
Writing

This section presents one functional writing assignment such as a letter of complaint, an application for a job, or a letter to the editor or nominating someone for an award. Students will be given a situation or a context and be asked to write in that context.

Recommended Time: 45 minutes

Length: Students are expected to present enough material to achieve their purpose. Short presentations that lack detail or essential information will lose marks for thought and detail. Extremely short presentations will probably receive “Insufficient” as a score.

Value: 15% of the total examination score

Scoring: Scores contribute to the total examination score in the following proportions:

Thought and Detail	– 10%
Organization	– 2.5%
Writing Skills	– 2.5%

Section III:
Critical
Response to
Visual
Communication

This section presents one or more visuals (photos and/or cartoons). Students respond to one writing assignment about the visuals. Students must examine the ideas presented by the visuals and with the details and techniques used by the photographer/cartoonist to communicate those ideas. Some personal response to the visual presentation may also be desired. The assignment requires students to provide answers supported by specific detail.

Recommended Time: 30 minutes

Length: Students are expected to present answers in paragraph or short essay form. The response is expected to be unified and coherent.

Value: 10% of the total examination score

Scoring: Scores contribute to the total examination score in the following proportions:

Thought and Detail	– 10%
Organization	– 2.5%
Writing Skills	– 2.5%

In the next section of the lesson you will be given detailed scoring guides that markers will use to grade the three sections of **Part A** of your **Diploma Examination**. A computer is used after the tests have been scored to bring the mark distribution into line with the proportions outlined on the previous page.

SAMPLE
EXAMINATION
QUESTIONS:
PART A

Now we will turn to actual **Diploma Examination** questions. For each of the exercises that follows, you may use your own paper for rough work. On the **Diploma Examination** itself, space will be provided for this purpose.

Section 1

The exercise that follows appeared originally as **Section 1 in Part A** of the **January 1989 English 33 Diploma Examination**. When you do the exercise, remember that the recommended time for its completion on the examination itself was **75 minutes**.

EXERCISE 1

SECTION 1: PERSONAL RESPONSE TO LITERATURE

Read the excerpt from *North to the Orient* and complete the assignment that follows.

from NORTH TO THE ORIENT

North to the Orient is Anne Morrow Lindbergh's account of the journey she and her husband, Charles Lindbergh, made in the early days of aviation.

Flying implies freedom to most people. The average person who hears the drone of a motor and looks up from the walls of a city street to see an airplane boring its way through the clear trackless blue above – the average person, if he stops to use his imagination, may say to himself casually, “Free as a bird! What a way to travel! No roads – no traffic – no dust – no heat – just pick up and go!”

In that careless phrase one is apt to overlook what lies behind the word “free.” One is apt to forget, or perhaps one never knew, the centuries of effort which have finally enabled man to be a bird, centuries of patient desiring, which reach back at least as far as the Greek world of Icarus.¹ For Icarus, trying to scale the skies with his waxen wings, was merely an early *expression* of the human desire to fly. How long before him the unexpressed wish wrestled in the minds of human beings, no one can tell.

And since flight is not a natural function of human beings; since it has been won by centuries of effort; since it has been climbed to arduously, not simply stumbled upon; since it has been slowly built, not suddenly discovered, it cannot be suspended as the word “freedom” is suspended in the mind. It rests, firmly

¹Icarus – fabled Greek hero who tried to fly with his father, but rose too near the sun and melted the wax with which his wings were attached, and fell into the sea

supported, on a structure of laws, rules, principles – laws to which plane and individual alike must conform. Rules of construction, of performance, of equipment, for one; rules of training, health, experience, skills, and judgment, for the other.

Not only must a person know how one's plane is made, what it will do, how it must be cared for; but also – to mention only a few of the rules that govern one – what the ceiling of one's plane is, whether it will go high enough to clear any elevation on the route; what the gas capacity is, how far it will carry one; what points one can reach for refueling; how to navigate through a signless sky; where one will land for the night; where one can get emergency repairs; what weather conditions one may meet on one's way; and what equipment one should carry in case of a forced landing. All this must be known before one can win that freedom of a bird, before one can follow that straight line drawn on the map, directly, without deviation, proverbially "as the crow flies."

Anne Morrow Lindbergh

SECTION 1: PERSONAL RESPONSE TO LITERATURE

THE ASSIGNMENT

We often believe that the accomplishments of other people are the result of good luck rather than hard work. In the excerpt from *North to the Orient*, Anne Morrow Lindbergh suggests that her accomplishments as an aviator have been the result of hard work and careful attention to detail.

WHAT IS YOUR PERSONAL OPINION OF ANNE MORROW LINDBERGH'S ATTITUDE TOWARDS ACCOMPLISHMENT?

In your writing you should

- consider why the writer feels as she does
- explain how your opinion has been influenced by your experiences or observations

BE SURE TO SUPPORT YOUR OPINION by considering the ideas in the selection itself and your own experiences or observations. You may also refer to other literature you have studied.

Present your ideas in PROSE.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Scoring
Guide for
Section I:
Personal
Response
to Literature

The scoring guide that follows will not appear in the examination booklet. Since your writing will be evaluated according to the criteria listed, however, you are advised to review the scoring guide carefully. Your correspondence teacher will circle the scores that you achieve in Part A, Section 1 (EXERCISE 1) of this lesson.

Thought and Detail

When marking Thought and Detail the marker should consider how effectively

- the assignment is addressed
 - the detail supports and/or clarifies the response
-

5. **PROFICIENT:** An insightful understanding of the reading selection(s) is effectively established. The student's opinion, whether directly stated or implied, is perceptive and is appropriately supported by specific details. Support is precise and thoughtfully selected.
 4. **CAPABLE:** A well-considered understanding of the reading selection(s) is appropriately established. The student's opinion, whether directly stated or implied, is thoughtful and is supported by details. Support is well-defined and appropriate.
 3. **ADEQUATE:** A plausible understanding of the reading selection(s) is clearly established and sustained. The student's opinion, whether directly stated or implied, is conventional but is plausibly supported. Support is general but functional.
 2. **LIMITED:** Some understanding of the reading selection(s) is evident, but the understanding is not always defensible or sustained. The student's opinion may be superficial, and support is scant and/or vague, and/or redundant.
 1. **POOR:** An implausible conjecture concerning the reading selection(s) is indicated. The student's opinion, if present, is inappropriate or incomprehensible. Support is inappropriate or absent.
- INS **INSUFFICIENT:** The marker can discern no evidence of an attempt to fulfil the assignment, or the writing is so deficient in length that it is not possible to assess thought and detail.

Organization

When marking Organization the marker should consider how efficient the writing demonstrates

- unified and consistent development
 - clear and coherent order
-

- 5 **PROFICIENT:** The beginning is constructed to provide direction for the reader and/or to promote further reading. The ideas and situations are developed by sentences and paragraphs that flow smoothly and coherently to an appropriate and effective conclusion.
- 4 **CAPABLE:** The beginning is constructed to provide direction for the reader. The ideas and situations are developed by sentences and paragraphs that are coherently related. The conclusion is appropriate.
- 3 **ADEQUATE:** The beginning, development, and conclusion are functional. Sentences and paragraphs are generally related, but coherence may falter on occasion.
- 2 **LIMITED:** The beginning and/or conclusion are nonfunctional. Relationships between sentences and between paragraphs are frequently unclear.
- 1 **POOR:** The introduction and/or conclusion, if present, are obscure. Sentences and paragraphs are not coherently related.

Matter of Choice

When marking Matters of Choice the marker should consider the extent to which the writing demonstrates effectiveness of

- diction, including connotative language, imagery, idiomatic expression dialect
 - syntax, including such choices as parallelism, balance, inversion, sentence length and variety
-

- 5 **PROFICIENT:** Choices evident in the writing are usually effective and sometimes polished. In many instances words are chosen for effects. Diction is appropriate and specific. Many sentences are purposefully structured for effect.

- 4 **CAPABLE:** Choices evident in the writing are often effective. Frequently words are chosen for effect. Diction is appropriate. Some sentences are purposefully structured for effect.
- 3 **ADEQUATE:** Choices evident in the writing are occasionally effective. Now and then words appear to be chosen for effect. Diction is appropriate but may be over-generalized. Attempts are made to structure sentences for effect.
- 2 **LIMITED:** Choices evident in the writing are often ineffective. Diction is imprecise and/or inappropriate. The writer demonstrates a lack of awareness of the choices that are available.
- 1 **POOR:** Choices evident in the writing are usually ineffective. Words and structures are misused to such an extent that clarity suffers. Diction is inaccurate and/or vague.

Matter of Convention

When marking Matter of Convention the marker should examine the writing for correctness of

- mechanics (spelling, punctuation, capitalization, indentation, etc.)
- grammar (agreement of subject-verb/pronoun-antecedent, pronoun reference, etc.)

Proportion of error to length and complexity of response should also be considered.

- 5 **PROFICIENT:** The writing is essentially free from errors in spelling, punctuation, and grammar. Errors that are present do not reduce the clarity of communication.
- 4 **CAPABLE:** Few errors in spelling, punctuation, and grammar are present. These errors seldom reduce the clarity of communication.
- 3 **ADEQUATE:** Occasional errors in spelling, punctuation, and grammar are present. Some of these errors may reduce the clarity of communication.
- 2 **LIMITED:** Frequent errors in spelling, punctuation, and grammar are present. Many of these errors reduce the clarity of communication.
- 1 **POOR:** Numerous errors in spelling, punctuation, and grammar are both noticeable and jarring. Most of these errors severely reduce the clarity of communication.

Section II

The exercise that follows appeared originally as Section II in Part A of the January 1985 English 33 Diploma Examination. When you do the exercise, remember that the recommended time for its completion on the examination itself was 45 minutes.

EXERCISE 2

SECTION II: FUNCTIONAL WRITING

Read the situation described below and completed the assignment that follows.

THE SITUATION

As an exchange student, you stayed with a family in Sweden two years ago. You became friends with a teenage member of their family while you worked together landscaping and gardening.

Your friend is arranging to come to Canada to work on an exchange program for a year, but is concerned that potential employers might be hesitant to hire someone they have not met. As you have worked in landscaping and gardening for a number of summers and know several prospective employers, you have offered to write a letter of introduction for your friend to send with a resume.

THE ASSIGNMENT

AFTER CONSIDERING THE SITUATION ABOVE, WRITE A LETTER THAT WILL INTRODUCE YOUR FRIEND TO PROSPECTIVE EMPLOYERS.

In your letter **BE SURE** to

- explain the purpose of your letter
- explain in detail why you think your friend would be a valuable employee
- use an appropriate tone

PLEASE NOTE: Correct letter format has been provided beginning on page 14. Include your friend's name in the space provided. Sign your letter "Pat Jones."

DO NOT SIGN YOUR NAME.

Use the following space to explain your career choice. Remember, the information that you give here will be used by a committee to select candidates.

REVISED WORK

609 Nalcreek Drive
Nalwen, Alberta
T9R 3P3

January 9, 1989

TO WHOM IT MAY CONCERN:

Re: _____ (name of friend)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Handwriting practice lines consisting of 20 horizontal lines.

Scoring
Guide for
Section II:
Functional
Writing

Again the scoring guide that follows will not appear in the examination booklet. Since your writing will be evaluated according to the criteria listed, however, you are advised to review the scoring guide carefully. Your correspondence teacher will circle the scores that you achieve in Part A, Section II (EXERCISE 2) of this lesson.

Thought and Detail

When marking Thought and Detail the marker should consider

- how well the assignment is addressed and whether the purpose specified in the assignment is fulfilled
 - awareness of audience/appropriateness of tone (in terms of purpose)
-

- 5 **PROFICIENT:** A precise awareness of audience is demonstrated. Tone is appropriate. Significant information is presented, and this information is enhanced by precise and appropriate details that effectively fulfil the purpose.
 - 4 **CAPABLE:** A clear awareness of audience is demonstrated. Tone is appropriate. Sufficient information is presented, and this information is substantiated by appropriate details that efficiently fulfil the purpose.
 - 3 **ADEQUATE:** A general awareness of audience is demonstrated. Tone is appropriate. Sufficient information is presented, and this information is supported by enough detail to fulfil the purpose.
 - 2 **LIMITED:** Recognition of audience is demonstrated but is not sustained. Tone may be inappropriate. Essential information may be missing. Supporting details are scant, insignificant, and/or irrelevant. The purpose is only partially fulfilled.
 - 1 **POOR:** Only a vague recognition of audience is demonstrated. Tone may be inappropriate. Essential information and supporting details are inappropriate or lacking. The purpose is not fulfilled.
- INS **INSUFFICIENT:** The marker can discern no evidence of an attempt to fulfil the assignment, or the writing is so deficient in length that it is not possible to assess thought and detail.

Organization

When marking Organization the marker should consider how effectively the writing demonstrates

- clear and logical ordering of information
 - unified ideas
 - sustained coherence
 - logical sequence of paragraphs
-

- 5 **PROFICIENT:** A clearly focused statement of topic or function is presented. Details are coherently related and are developed in sentences and paragraphs that flow smoothly to an effective and appropriate request, statement or expectation, or other conclusion.
- 4 **CAPABLE:** A well-defined statement of topic or function is presented. Details are clearly related and are developed in sentences and paragraphs that culminate in an appropriate request, statement of expectation, or other conclusion.
- 3 **ADEQUATE:** A general statement of topic or function is presented. Details are generally related, but coherence may falter on occasion. The request, statement of expectation, or other conclusion is mechanically presented.
- 2 **LIMITED:** A vaguely focused statement of topic or function is presented. Details are vaguely related. The request, statement of expectation, or other conclusion is unclear or lacking.
- 1 **POOR:** The statement of topic or function, if present, is obscure. Details are not coherently related. The request, statement of expectation, or other conclusion is absent or inappropriate.

Writing Skills

When marking Writing Skills the marker should consider Matters of Choice and Matters of Convention.

Proportion of error to length and complexity of response should also be considered.

- 5 **PROFICIENT:** The selection and use of words and structure is, in most instances, effective. Errors in spelling, punctuation, and grammar that are present do not reduce the clarity of communication.
- 4 **CAPABLE:** The selection and use of words and structures is frequently effective. Errors in spelling, punctuation, and grammar sometimes reduce the clarity of communication.
- 3 **ADEQUATE:** The selection and use of words and structure is occasionally effective. Errors in spelling, punctuation and grammar occasionally impede the clarity of communication.
- 2 **LIMITED:** The selection and use of words and structures is often ineffective. Errors in spelling, punctuation, and grammar often reduce the clarity of communication.

- 1 **POOR:** The selection and use of words and structures is usually ineffective. Errors in spelling, punctuation, and grammar severely reduce the clarity of communication.

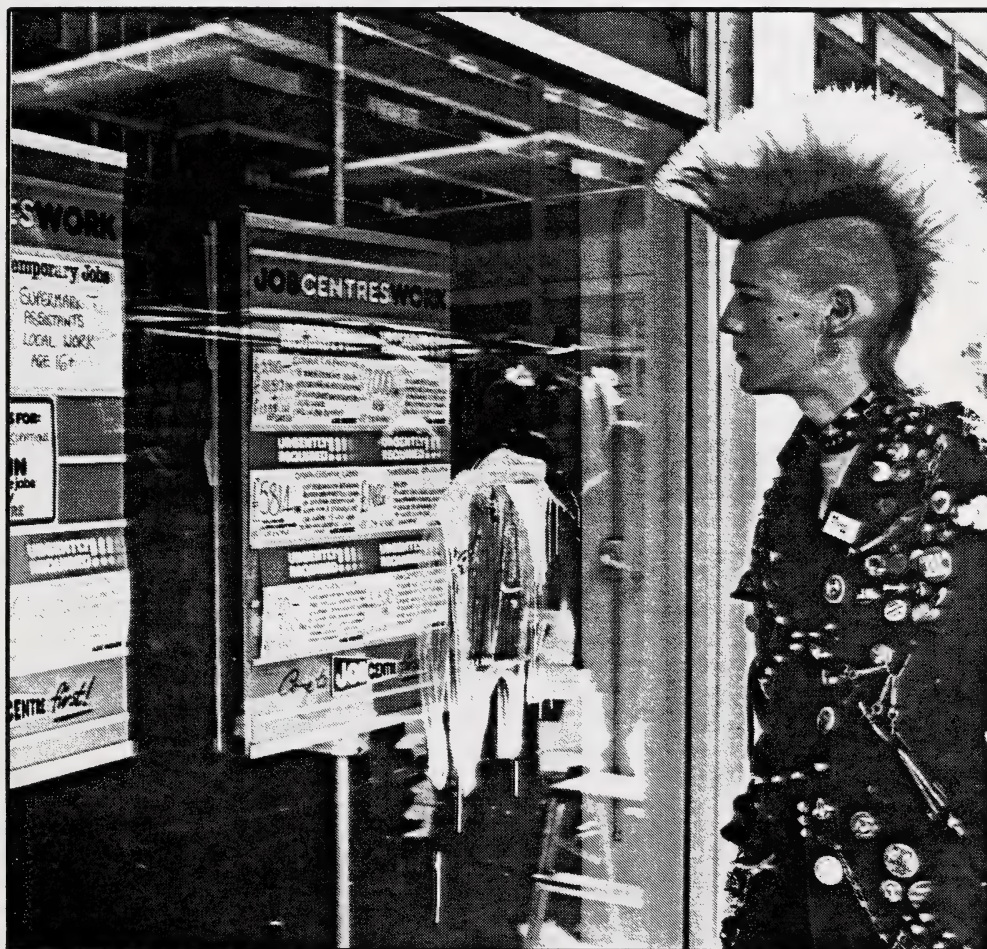
Section III

The exercise that follows appeared originally as Section III in Part A of the January 1985 English 33 Diploma Examination. When you do the exercise, remember that the recommended time for its completion on the examination itself was 30 minutes.

EXERCISE 3

SECTION III: REPONSE TO VISUAL COMMUNICATION

Examine the photograph below and complete the assignment on page 20.



Photograph reprinted by permission of Sally and Richard Greenhill.

Section III: Response to Visual Communication

THE ASSIGNMENT

What idea(s) does the photographer communicate with this photograph? Explain how the details of the photograph and the photographer's techniques reinforce the idea(s).

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on page 21.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Scoring
Guide for
Section III:
Response to
Visual
Communication

Thought and Detail

When marking Thought and Detail the marker should consider how effectively

- the details selected from the photograph, and the discussion of these details, contribute a plausible and consistent interpretation of the photograph.
-

- 5 **PROFICIENT:** Interpretation of the photograph is insightful and is in the form of an effective generalized idea or theme. Specific details used for support are purposefully chosen and add clarity.
 - 4 **CAPABLE:** Interpretation of the photograph is well-considered and is in the form of a generalized idea or theme. Specific details used for support are well-defined and accurate.
 - 3 **ADEQUATE:** Interpretation of the photograph is conventional and may be in the form of a maxim or moral. Details used for support are clear but tend to be generalized.
 - 2 **LIMITED:** Interpretation of the photograph is vague and uncertain and/or concentrated on a particular detail rather than on the photograph as a whole. Details used for support are inappropriate and/or unclear.
 - 1 **POOR:** Interpretation of the photograph is inappropriate, or incomprehensible. Details are irrelevant, inaccurate, or absent.
- INS **INSUFFICIENT:** The marker can discern no evidence of an attempt to fulfil the assignment, or the writing is so deficient in length that it is not possible to assess thought and detail.

Organization

When marking Organization the marker should consider how effectively the writing demonstrates

- unified and consistent development
 - clear and coherent order
-

- 5 **PROFICIENT:** A controlling idea is clear and successfully sustained. Ideas are developed by sentences and paragraphs that flow smoothly and coherently.
- 4 **CAPABLE:** A controlling idea is clear and usually sustained. Ideas are developed by sentences and paragraphs that are coherently related.
- 3 **ADEQUATE:** A controlling idea is mechanically maintained. Sentences and paragraphs are generally related, but coherence may falter on occasion.
- 2 **LIMITED:** A controlling idea may be lacking or not maintained. Relationships between sentences and paragraphs are frequently unclear.
- 1 **POOR:** A controlling idea is lacking. Sentences and paragraphs are not coherently related.

Writing Skills

When marking Writing Skills the marker should consider Matters of Choice and Matters of Convention.

Proportion of error to length and complexity of response should also be considered.

- 5 **PROFICIENT:** The selection and use of words and structures in most instances is effective. Errors in spelling, punctuation, and grammar do not reduce the clarity of communication.

- 4 **CAPABLE:** The selection and use of words and structures is frequently effective. Errors in spelling, punctuation, and grammar sometimes reduce the clarity of communication.
- 3 **ADEQUATE:** The selection and use of words and structures is occasionally effective. Errors in spelling, punctuation, and grammar occasionally reduce the clarity of communication.
- 2 **LIMITED:** The selection and use of words and structures is often ineffective. Errors in spelling, punctuation, and grammar often reduce the clarity of communication.
- 1 **POOR:** The selection and use of words and structures is usually ineffective. Errors in spelling, punctuation, and grammar severely reduce the clarity of communication.

DESCRIPTION
OF PART B:
READING
(MULTIPLE CHOICE)

Following is a brief description of the sorts of questions you will encounter in Part B of your examination.

Types of
Questions

There are four types of questions in Part B.

1. **Meanings**

These questions may ask the student to distinguish between major and minor events and ideas. The student must also be able to understand and interpret the subject, purpose, theme, and supporting details of selections.

2. Relationships of Form and Content

This type of question may ask the student what type of organization was used in a selection, and how the organization affects the point of view, mood, and tone of the selection.

3. Human Experience and Values

Questions of this category determine a student's ability to understand and interpret a character's relationships, personality or character traits, and motivation. The student should be able to understand and interpret human experience and values as exhibited in literary selections.

4. Life Skills

In these questions the student must find and organize information for a specific purpose. The student should be able to evaluate information as to its usefulness for a certain purpose.

Remember that within these four major categories a wide variety of questions may be asked. The exercise that follows shortly will give you a better understanding of the sorts of questions that you are likely to encounter.

SAMPLE EXAMINATION QUESTIONS: PART B

Now we will turn to actual Diploma Examination questions. In the examination itself you will be given two booklets, one with readings and one with questions on those readings. In addition you will receive a mechanically scored answer sheet.

Although this format cannot be strictly adhered to here, the readings and questions in the exercise that follows are identical to those used in Part B of the January 1989 English 33 Diploma Examination. When you do the exercise, remember that when writing the examination itself, you will have two hours to do the 70 questions.

EXERCISE 4

Read "Things Will Be Different for Us" and answer questions 1 to 6.

THINGS WILL BE DIFFERENT FOR US

"So I had the transmission spread out on the garage floor."

"Uh huh," Sue said. She was smiling, but she seemed to have something else on her mind.

"Snap rings, bushings — all over the place. It was like open-heart surgery."

5 "I want you to see that what I've been doing is exciting and that I'm good at it."

Her smile disappeared. "How can you talk auto mechanics at a time like this? We graduated yesterday. Tomorrow you're going away, and we might not see each other all summer. I know you're a good mechanic. Your brother-in-law will be lucky to have you working for him. But don't we have more important things to say to each other?"

10 "What I'm saying is important. After getting experience this summer, I'll be able to get a good job. Then I think I can begin to support a family. What I'm trying to say is — will you marry me?"

That must have been what she wanted to hear. Her eyes sparkled, and she smiled her dynamite smile. Then she said slowly, "Let's wait till September. We'll get married then."

15 Her smile was in my head for the next two days, as I drove to my sister's place. And I was dreaming of her smile the following morning, as I slept on my sister's living room couch.

I had been planning to sleep late, Ted, my sister's husband, didn't want me to start work at the garage until the afternoon. Then he'd have time to show me around. But I didn't sleep very late. My little niece, Cindy, woke me by shouting in my ear, "Openo, Openo."

20 "What's openo?" I asked her. But she wasn't able to tell me.

When I sat down to breakfast, my sister said, "We're out of eggs. You'll have to have oatmeal."

"Openo," Cindy shouted. Then I realized that "openo" meant "oatmeal."

25 My sister put a bowl of it in front of me. She poured us each a cup of coffee, then sat down across from me. This was the first time I'd seen her alone since she finished high school four years ago. We'd seen each other several times, but not to talk the way we used to when she was at home.

Now she looked different. Her bathrobe had a big stain on one shoulder. The slippers were old and coming apart. Her hair was in curlers. She looked tired and sad.

30 "I hate to see another day begin," she said.

"Come on. It can't be all that bad."

"Yes, it can," she said.

"I thought maybe it was more than just hating to get up in the morning. "Ted's a good guy, isn't he?" I asked.

35 "I suppose so. It's not really his fault. It's just that I expected too much out of marriage."

The phone rang, and she went into the next room to answer it. Cindy pointed at my cereal and said, "Openo." She didn't have a bowl, so I started feeding her my oatmeal.

When half the cereal was gone, she lost interest and started playing with a plastic cup. My sister came back and sat down. She didn't seem to feel any better.

40 Cindy climbed up on her mother's lap, hugged her — and threw up on her shoulder. Then she began to cry.

"Have you been eating oatmeal?" my sister asked her.

Cindy pointed at me and said, "Openo."

"Never give her oatmeal," my sister said. "She loves it, but it makes her sick."

45 "I'm sorry." The new stain on her bathrobe looked a lot like the old one. "Maybe I should start heading for the garage." I wanted to get out of the house.

“Don’t go yet, Tommy, I need someone to talk to.” Her eyes filled with tears. “I’m sick of this life. The romance is gone. All Ted and I ever talk about is money. I could help out when I was working, but not after Cindy was born. We don’t have enough money to go to the movies — or even buy things we really need. We were stupid to get married so soon.”

“You’ll make it. I don’t think you got married too soon.”

“You’d think so if you were in my shoes.”

“I guess I’ll find out for myself soon enough. I’m getting married in the fall.”

“You’ve got to be kidding! What are you going to live on — love?”

Then we were shouting at each other. Finally, we calmed down and had a long talk. By the time I left for the garage, she was feeling much better. She admitted that she loved Ted more than anyone else in the world. She also said he was working hard and might be earning more money soon.

When I got to the garage, Ted could tell something was up. “Did you have a fight with her?” he asked.

“Not exactly, but there was some shouting.”

“You can tell me about it later, if you want to. Right now, I’ve got a job for you.” He led me over to a ’70 Impala. “The guy who owns this says it slips out of high gear. Do you know what to do?”

“Sure.” It had to be the transmission. It was a three-speed. After fixing my own four-speed, this would be easy.

As I worked, I started thinking of Sue. Suddenly, my mind formed a new picture of her — the Sue of the future. She still had her dynamite smile, but she looked a little tired. She wore a bathrobe with stains on the shoulders.

I began to wonder if Sue would change the way my sister had. Would it be a mistake to get married so soon?

Well, I can’t predict the future. But Sue and I really love each other. Why should we wait a long time to get married? Things will be different for us.

John R. Burger

- ____ 1. Sue wants to discuss "more important things" (line 9) because she
- (a) lacks interest in mechanics
 - (b) wishes to co-ordinate her summer activities
 - (c) needs to discuss marriage arrangements with Tom
 - (d) wants to know about Tom's intentions for the future
- ____ 2. The statement "Now she looked different" (line 27) is further developed by the writer in lines 27 to 28 by the use of
- (a) comparison and contrast
 - (b) specific examples
 - (c) cause and effect
 - (d) logical reasons
- ____ 3. The statement "'It's just that I expected too much out of marriage'" (line 34) implies that when Tom's sister got married, she was
- (a) naive
 - (b) practical
 - (c) confused
 - (d) affectionate
- ____ 4. Tom "wanted to get out of the house" (line 45) because he
- (a) didn't want to be late for work
 - (b) didn't like to see his sister's tears
 - (c) felt uncomfortable with the situation
 - (d) felt nauseated by the child's sickness
- ____ 5. After her talk with her brother (lines 56-58). Tom's sister feels
- (a) satisfied
 - (b) thankful
 - (c) fortunate
 - (d) comforted
- ____ 6. Which of the following statements **most strongly** suggests that Tom will marry Sue in spite of his sister's warning?
- (a) "Her eyes sparkled, and she smiled her dynamite smile." (lines 13-14)
 - (b) "'I don't think you got married too soon.'" (line 51)
 - (c) "Well, I can't predict the future." (line 72)
 - (d) "Why should we wait a long time to get married?" (lines 72-73)

Read "The Quilt Maker" and answer questions 7 to 13.

THE QUILT MAKER

- At fifteen
she cooked for guests
in her father's hotel
When she married a ball player
5 she travelled with him willingly;
marriage was a game.
- When the desire to farm
possessed him;
with no thought of sacrifice
10 she left off playing;
she loved the man.
- He told stories and laughed a lot.
She joined in the merriment.
When his quick temper flared
15 she fought back.
- Her hands never touched a keyboard
but with a deft turn of the wrist
could twist the neck of a chicken,
prepare and serve it
20 crisp and brown.
- She never painted landscapes
but papered her walls
a riot of colors,
gay as marigolds
25 she watered at the door.
- She never questioned
that hers was a fulfilling career
when on summer evenings,
from her machine on the village corner,
30 she made and sold popcorn,
hot...and dripping butter.
- And no one said
that hers was a fine art
when on winter afternoons
35 she cut bright prints
in many shapes and sizes,
stitched with stiff, misshapen fingers
to design her patchwork quilts.
- In her ninetieth year
40 she finished piercing
her payly patterned life.

Jean Reinhardt

- 7. The phrases "At fifteen" (line 1) and "In her ninetieth year" (line 39) serve to
- (a) contrast the value of youth and age
 - (b) determine the change of roles in life
 - (c) provide a time frame within the poem
 - (d) suggest the nature of the woman's experience
- 8. The fact that the woman retained her individuality in her relationship with her husband is best illustrated in
- (a) "When she married a ball player" (line 4) and "she travelled with him willingly" (line 5)
 - (b) "When the desire to farm possessed him" (lines 7-8) and "she left off playing" (line 10)
 - (c) "He told stories and laughed a lot" (line 12) and "She joined in the merriment" (line 13)
 - (d) "When his quick temper flared" (line 14) and "she fought back" (line 15)
- 9. The contrasting behavior described in lines 12 to 15 serves to
- (a) suggest theme
 - (b) provide setting
 - (c) develop character
 - (d) establish conflict
- 10. The word "deft" (line 17) means
- (a) skilful
 - (b) forceful
 - (c) purposeful
 - (d) resourceful
- 11. The pronoun "hers" (line 27) refers to the word
- (a) "career" (line 27)
 - (b) "machine" (line 29)
 - (c) "corner" (line 29)
 - (d) "popcorn" (line 30)
- 12. That the woman "never questioned that hers was a fulfilling career" (lines 26-27) suggests that, for her,
- (a) other opportunities were unavailable
 - (b) life had been a satisfying experience
 - (c) farming had been financially rewarding
 - (d) marital responsibilities had been burdensome
- 13. Which of the following statements best illustrates the main idea of the poem?
- (a) Happiness and satisfaction depend upon one's attitude to life.
 - (b) A knowledge of practical skills adds comfort to existence.
 - (c) Material possessions do not determine individual worth.
 - (d) A love of beauty enhances one's appreciation of life.

Read the excerpt from “The Curse Of The Little Round Cans” and answer questions 14 to 21.

from THE CURSE OF THE LITTLE ROUND CANS

I was in my tiny city kitchen when I realized it had all gone wrong. It was a night like any other. I was feeding my cats something better than I was feeding my husband. We were having plain chicken and rice. The cats, however, would be having Savory Stew, a meat and vegetable dish in a wonderful caramel-colored gravy. Our dinner would run 79 cents a pound, the cats' \$1.81. What's more, if my husband didn't like his dinner, he'd still love me. But if the cats found something unsavory in their stew, they'd yowl and break things.

This didn't seem right. I never planned to have cats in the city. All the cats I'd ever known live on a farm, as cats should. They ate mice, made kittens, got hit by trucks, slept in the hay, disappeared and reappeared, and, all in all, tended to themselves. These barn cats had about the same status as spare tires. They were around, but nobody thought about them much. Once a day they would get a bowl of scraps, say, used soup bones, old Cheerios, moldy cheese, or stale doughnuts.

So I never really thought of a cat as a house pet. But one day when the back door was left open, a cat walked in. He looked hungry. I fed him and set off to find his owner. That was in '77. My second cat was given to me to care for until his family could relocate and send for him. That was in '79.

Now, whether I like it or not, these two giant street-tough feline bums are a permanent part of my home. It's because of them that I've fallen under what I consider to be “the curse of the little round cans.” You know, the cans that take up more shelf space in America's groceries with each passing year, the cans that add 30 per cent to the amount of time it takes to check out and about that much to the bill.

That night in the kitchen I took a hard look at the little round can of Savory Stew in my hand. Morris the Cat looked back at me from the label, which exclaimed NOW BETTER TASTING. Morris is a curmudgeonly,¹ spoiled creature who intimidates adult human beings into picking only the best from the cat food aisle so that his conniving heart will leap for job at every meal.

I took the time to read the ingredients on the label. They included carrots, bell peppers, peas, potatoes, and a host of strange things which all turn out to be vitamins or minerals. What's more, the label assured me, the little round can contained a complete and nutritionally balanced diet. As I fed the cats, I resolved that the time had come to get to the bottom of what has swept over the cat food industry.

The first thing I learned was that I've been caught up in a national trend. According to polls that examine such things, the cat is “the pet of the Eighties.” Some time in the '70s, probably as a result of smaller families, urbanization, or a nationwide madness, people started keeping more and more cats.

There are now some 48 million cats living in more than 27 million American households. This is ten million more cats and eight million more households than just five years ago. Tinier households, combined with convenience foods, mean fewer scraps. The cat food industry, which was a rather humble presence on the grocer's shelf, is off and running. And we're no longer talking about little factories grinding up fish eyeballs and chicken feet and sticking them into cans. We're talking about a big, complicated business.

Today in this country serious scientific research into the mysteries of feline taste preferences is hot stuff. Every morning dozens of scientists, technicians, and computer operators commence another exciting day of tests in the field of feline nutrition. At various location in the U.S., some 2700 test-kitchen cats warm up their taste buds for another round of determining what their brethren will eat tomorrow.

Nearly \$2 billion worth of cat food will be sold in the U.S. this year, and with that kind of market to be divvied up, it isn't surprising that there's been a boom in an area of science that most of us don't even know exists — the study of feline palatability. Not what cats taste like, but what tastes good to cats. These scientists and their gourmand cats have conspired to make the hands of cat owners pass over the cheaper, less tasty brands and land as if by magnetism on the more expensive little round cans.

The cat food canners bank on the fact that cats, because of their keen sense of smell, preference for certain flavors, and general pain-in-the-neck attitude will often consider their food at length before eating.

¹curmudgeonly — crabby

50 Besides, we love our cats, and we want them to love us back. So if our cat doesn't seem wild about his food, we change it, usually moving up a notch in price as we go. It's no coincidence that the more expensive food taste better. It's the product of a massive and competitive research effort by the industry.

"I just love cats!" Dr. Ed Kane says. Each day, Kane goes about his quest for the perfect cat food. "I'm never satisfied," he explains. "Anything can be improved." On his office wall is a framed display of Friskies products labels — a Christmas gift from his wife. His car, parked in the lot of the Carnation cattery near Seattle, bears the license plate FRISKIES. He's a man who has dedicated his life to learning about what cats like to eat. Kane, 39, has a Ph.D. in small-animal nutrition and spent four postdoctoral years studying cat taste preferences and cats' attitudes toward food. Today he oversees Carnation's cats.

60 They are everywhere. Room after room of cats — yowling, purring, pacing, and gazing off into space. Some are exercising, some are napping, some are participating in an "open room test" in which they walk around in a room full of various bowls of cat food formulas. Each bowl is computer-coded, and its contents and weight, down to the last gram, are entered into a Hewlett-Packard 85-A computer.

65 In another room a group of cats has been empaneled in small cages. Room A's cats are charged with comparing two formulations for a new Friskies canned food. Those in Room B will be comparing similar Friskies and Purina chows. These are just two of the 3000 tests the cats will perform this year. Among them, they'll accept or reject 250 000 little round cans and 70 000 pounds of dry food.

70 What Carnation's cats — or those of any other company — think is a closely guarded secret. There's a lot Kane won't talk about. In fact, he's the epitome of the cat food industry worker; a totally dedicated, feline-loving scientist who wouldn't give you a single Friskies recipe, even if you put a gun to his head. He'll only admit that most of his tests have to do with formulations of many combinations of ingredients. "A little of this, a little of that, not undercooked, not overcooked," he says.

75 For scientific accuracy, the type of food presented on the left side of the cage on one day will be put in one the right side the next. "Some cats are right-side eaters, some are left-side eaters," Kane explains, "and we don't want that to influence the results." On this morning, the cats in Room A give a new Friskies product an overwhelming nod of approval. I can almost imagine them calling their brokers after hours. Some cats in Room B, however, are diving into the competition's chow. "It happens," Kane shrugs, good-naturedly. Only in America.

80 In fact, only in America is so much fuss made about cat food. Kane says that not long ago he gave a tour of the cattery to some visiting bureaucrats from the Soviet Union. He explained the whole palatability concept to them as they stared at him. "They were very polite," Kane says, "and in the end, they had only one question. They asked me what we did with the pelts."

85 Beyond worrying about how the food tastes, the scientists fuss over how it smells and feels. 9-Lives scientists look at something they call the relish factor — how a cat responds to the sound and smell of the can being opened. Ralston Purina researches "mouth feel," which is supposed to determine whether cats prefer their food round, square, oval or star-shaped. Carnation is proud of the way their Fancy Feast product pops out of its pull-tab can without anyone having to dirty a spoon. This makes it the consummate yuppie cat food of the busy one-cat household.

90 The plop factor is only one of the concessions to human attitudes and sensibilities that cat food researchers must make. It's no good for business if the food makes the consumer cringe when he opens the can. After all, people are the ones taking it off the shelf.

Penny Ward Moser

- ___ 14. The word "conniving" (line 23) means
- (a) deprived
 - (b) scheming
 - (c) fun-loving
 - (d) affectionate
- ___ 15. The phrase "Only in America" (line 79) suggests that the writer's attitude toward North American society is
- (a) tolerant
 - (b) mocking
 - (c) patriotic
 - (d) hypocritical
- ___ 16. The writer most directly suggests a contrast between American and Russian values in
- (a) " 'It happens,' Kane shrugs, good-naturedly. Only in America" (line 79)
 - (b) "In fact, only in America is so much fuss made about cat food" (line 80)
 - (c) "He explained the whole palatability concept to them as they stared at him" (lines 44-45)
 - (d) " 'They asked me what we did with the pelts' " (line 83)
- ___ 17. The "relish factor" (line 85) is associated with feline
- (a) anger
 - (b) hunger
 - (c) anticipation
 - (d) playfulness
- ___ 18. The "plop factor" (line 90) is important to cat owners because it represents
- (a) convenience
 - (b) economy
 - (c) quality
 - (d) status
- ___ 19. The writer's attitude toward her own pets is one of
- (a) veiled disgust
 - (b) amused tolerance
 - (c) unlimited affection
 - (d) complete indifference
- ___ 20. The writer suggests that the cat food industry is successful because it recognizes that
- (a) qualified researchers are available
 - (b) cat owners want to cater to their cats
 - (c) people are more affluent in today's world
 - (d) balanced nutrition has been achieved for cats
- ___ 21. According to the writer, cat food manufacturers are MOST typical of those in our society who attempt to
- (a) take advantage of an opportunity to make a profit
 - (b) find economical solutions to modern problems
 - (c) improve the health of household pets
 - (d) ensure that no food is wasted

Read the excerpt from "A Very Merry Christmas" and answer questions 22 to 30.

from A VERY MERRY CHRISTMAS

After midnight on Christmas Eve hundreds of people prayed at the crib of the Infant Jesus which was to the right of the altar under the evergreen-tree branches in St. Malachi's church. That night there had been a heavy fall of wet snow, and there was a muddy path up to the crib. Both Sylvanus O'Meara, the old caretaker who had helped to prepare the crib, and Father Gorman, the stout, red-faced, excitable parish priest, had agreed it was the most lifelike tableau of the Child Jesus in a corner of the stable at Bethlehem they had ever had in the church.

But early on Christmas morning Father Gorman came running to see O'Meara, the blood all drained out of his face and his hands pumping up and down at his sides and he shouted, "A terrible thing has happened. Where is the Infant Jesus? The crib's empty."

O'Meara, who was a devout, innocent, wondering old man, who prayed a lot and always felt very close to God in the church, was bewildered and he whispered, "Who could have taken it? Taken it where?"

"Take a look in the crib yourself, man, if you don't believe me," the priest said, and he grabbed the caretaker by the arm, marched him into the church and over to the crib and showed him that the figure of the Infant Jesus was gone.

"Someone took it, of course. It didn't fly away. But who took it, that's the question?" the priest said. "When was the last time you saw it?"

"I know it was here last night," O'Meara said, "because after the midnight mass when everybody else had gone home I saw Mrs. Farrel and her little boy kneeling up here, and when they stood up I wished them a Merry Christmas. You don't think she'd touch it, do you?"

"What nonsense, O'Meara. There's not a finer woman in the parish. I'm going over to her house for dinner tonight."

"I noticed that she wanted to go home, but the little boy wanted to stay there and keep praying by the crib; but after they went home I said a few prayers myself and the Infant Jesus was still there."

Grabbing O'Meara by the arm the priest whispered excitedly, "It must be the work of communists or atheists." There was a sudden rush of blood to his face. "This isn't the first time they've struck at us," he said.

"What would communists want with the figure of the Infant Jesus?" O'Meara asked innocently. "They wouldn't want to have it to be reminded that God was with them. I didn't think they could bear to have Him with them."

"They'd take it to mock us, of course, and to desecrate the church. O'Meara, you don't seem to know much about the times we live in. Why did they set fire to the church?"

O'Meara said nothing because he was very loyal and he didn't like to remind the priest that the little fire they had in the church a few months ago was caused by a cigarette butt the priest had left in his pocket when he was changing into his vestments, so he was puzzled and silent for a while and then whispered, "Maybe someone really wanted to take God away, do you think so?"

"Take Him out of the church?"

"Yes. Take Him away."

"How could you take God out of the church, man? Don't be stupid."

"But maybe someone thought you could, don't you see?"

"O'Meara, you talk like an old idiot. Don't you realize you play right into the hands of the atheists saying such things? Do we believe in an image of God? Do we worship idols? We do not. No more of that, then. If communists and atheists tried to burn this church once, they'll not stop till they desecrate it. God help us, why is my church marked out for this?" He got terribly excited and rushed away shouting,

"I'm going to phone the police."

It looked like the beginning of a terrible Christmas Day for the parish. The police came, and were puzzled, and talked to everybody. Newspapermen came. They took pictures of the church and of Father Gorman.

But when they had all gone home to eat their Christmas dinners, O'Meara, himself, began to feel a little hungry. He went out and stood in front of the church and was feeling thankful that there was

so much snow for the children on Christmas Day when he saw that splendid and prominent woman, Mrs. Farrel, coming along the street with her little boy. On Mrs. Farrel's face there was a grim and deperate expression and she was taking such long fierce strides that the five-year-old boy, whose hand she held so tight, could hardly keep up with her and pull his big red sleigh. Sometimes the little boy
55 tried to lean back and was a dead weight and then she pulled his feet off the ground while he whimpered, "Oh, gee, oh, gee, let me go." His red snowsuit was all covered with snow as if he had been rolling on the road.

"Merry Christmas, Mrs. Farrel," O'Meara said. And he called to the boy, "Not happy on Christmas day? What's the matter, son?"

60 "Merry Christmas, indeed, Mr. O'Meara," the woman snapped to him. She was not accustomed to paying much attention to the caretaker, a curt nod was all she ever gave him, and now she was far too angry and mortified to bother with him. "Where's Father Gorman?" she demanded.

"Still at the police station, I think."

"At the police station! God help us, did you hear that, Jimmie?" she said, and she gave such
65 a sharp tug at the boy's arm that she spun him around in the snow behind her skirts where he cowered, watching O'Meara with a curiously steady pair of fine blue eyes. He wiped away a mat of hair from his forehead as he watched and waited. "Oh, Lord, this is terrible," Mrs. Farrel said. "What will I do?"

"What's the matter, Mrs. Farrel?"

"I didn't do anything," the child said. "I was coming back here. Honest I was, mister."

70 "Mr. O'Meara," the woman began, as if coming down from a great height to the level of an unimportant and simple-minded old man, "maybe you could do something for us. Look on the sleigh."

O'Meara saw that an old coat was wrapped around something on the sleigh, and stooping to lift it, he saw the figure of the Infant Jesus there. He was so delighted he only looked up at Mrs. Farrel and shook his head in wonder and said, "It's back and nobody harmed it at all."

75 "I'm ashamed, I'm terribly ashamed, Mr. O'Meara. You don't know how mortified I am," she said, "but the child really didn't know what he was doing. It's a disgrace to us, I know. It's my fault that I haven't trained him better, though God knows I've tried to drum respect for the church into him." She gave such a jerk at the child's hand he slid on his knee in the snow keeping his eyes on O'Meara.

Still unbelieving, O'Meara asked. "You mean he really took it from the church?"

80 "He did, he really did."

"But what got into him?"

"He makes no sense about it. He says he had to do it."

"And so I did, 'cause it was a promise," the child said. "I promised last night, I promised God that if He would make Mother bring me a big red sleigh for Christmas I would give Him the first ride on it."

85 "Don't think I've taught the child foolish things," Mrs. Farrel said. "I'm sure he meant no harm. He didn't understand at all what he was doing."

"Yes, I did," the child said stubbornly.

"Shut up, child," she said, shaking him.

O'Meara knelt down till his eyes were on a level with the child's and they looked at each other
90 till they felt close together and he said, "But why did you want to do that for God?"

"'Cause it's a swell sleigh, and I thought God would like it."

Mrs. Farrel, fussing and red-faced, said, "Don't you worry. I'll see he's punished by having the sleigh taken away from him."

But O'Meara, who had picked up the figure of the Infant Jesus, was staring down at the red sleigh;
95 and suddenly he had a feeling of great joy, of the illumination of strange good tidings, a feeling that this might be the most marvellous Christmas Day in the whole history of the city, for God must surely have been with the child, with him on a joyous, carefree holiday sleigh ride, as he ran along those streets and pulled the sleigh. And O'Meara turned to Mrs. Farrel, his face bright with joy, and said, commandingly, with a look in his eyes that awed her, "Don't you dare say a word to him, and don't
100 you dare touch that sleigh, do you hear? I think God did like it."

Morley Callaghan

- 22. Father Gorman's statement " 'They'd take it to mock us, of course, and to desecrate the church' " (line 31) suggests that he
- (a) has an uncharitable attitude
 - (b) cannot imagine who the culprit might be
 - (c) hopes to discover the identity of the thief
 - (d) knows that his enemies do perform such deeds against the church
- 23. Mrs. Farrel is "angry and mortified" (line 62) because she fears that
- (a) she will have to disclose her son's actions to the priest
 - (b) her reputation as a pillar of the church has been marred
 - (c) she has failed to fulfil her obligation to her son
 - (d) her rigorous discipline has been to no avail
- 24. The writer suggests the innocence of the boy's intentions in the phrase
- (a) "could hardly keep up" (line 54)
 - (b) "tried to lean back" (line 55)
 - (c) "was a dead weight" (line 55)
 - (d) "steady pair of fine blue eyes" (line 66)
- 25. In lines 94 to 99, O'Meara reacts to the boy's explanation. This reaction is foreshadowed when O'Meara is described as
- (a) "the old caretaker who had helped to prepare the crib" (line 4)
 - (b) "an old man, who...always felt very close to God" (lines 10-11)
 - (c) " 'saying a few prayers' " (line 24)
 - (d) "unimportant and simple-minded" (line 71)
- 26. Mrs. Farrel's comment " 'I've tried to drum respect for the church into him' " (line 77) is ironic because Jimmie
- (a) doesn't feel guilty
 - (b) always behaves properly
 - (c) has more faith than his mother
 - (d) honors his mother and the priest
- 27. When Jimmie removes the figure of the Infant Jesus and takes it for a ride, his motivation is a desire to
- (a) demonstrate his courage
 - (b) use his Christmas present
 - (c) fulfil his solemn commitment
 - (d) seek forgiveness for his sins

- _____ 28. Father Gorman and Mrs. Farrel are similar primarily in their
- (a) rudeness to others
 - (b) harsh judgements of others
 - (c) appreciation of religious traditions
 - (d) understanding of each other's responsibilities
- _____ 29. The term "role reversal" describes a character's acting in a manner contrary to expectations. That O'Meara demonstrates role reversal as a result of circumstances is evident in
- (a) "he was puzzled and silent for a while" (line 35)
 - (b) "He...shook his head in wonder" (lines 73-74)
 - (c) "O'Meara...had a feeling of great joy" (lines 94-95)
 - (d) "O'Meara turned to Mrs. Farrel...and said, commandingly" (lines 97-98)
- _____ 30. Despite the difference in their ages, Jimmie and O'Meara are similar primarily because they both
- (a) fear Father Gorman's anger
 - (b) exhibit attitudes of devotion
 - (c) recognize Mrs. Farrel's disapproval
 - (d) are capable of establishing loyal friendships

Read the following materials about Robin's experiences with financial matters and answer questions 31 to 38.

Robin has accumulated a sum of money and is interested in learning about some of the various financial opportunities that are available. The following materials have been collected to assist Robin in designing a sound savings plan and investment strategy that would best meet his needs:

- M. A draft of Robin's letter to Consumer and Corporate Affairs
 - N. A letter of response from Consumer and Corporate Affairs
 - O. A glossary of terms
 - P. Information on how to calculate a net worth statement
 - Q. A worksheet on goal setting
 - R. A pamphlet on savings strategies
 - S. Excerpts from the Canada Deposit Insurance Corporation regulations
 - T. A list of financial institutions
-
- M. A draft of Robin's letter to Consumer and Corporate Affairs

206 Maple Villa
Nalwen, Alberta
T9R 5P3

January 10, 1989

To Whom It May Concern :

I am a young person with little experience in financial planning. I have some savings that I would like to invest and I am looking for information about financial opportunities that would be available to me.

I understand that your department operates a Consumer Education and Information Program that provides workshops and publications on financial matters. I would appreciate receiving any information that your department could supply.

Yours gratefully,
Robin Brown

N. A letter of response from Consumer and Corporate Affairs

Robin Brown
206 Maple Villa
Nalwen, Alberta
T9R 3P3

Dear Robin:

Thank-you for your letter requesting information on financial matters. I am sure you will find the enclosed publications quite useful.

Additional sources that may prove to be helpful are continuing education programs, self-study and correspondence courses, books from the library or bookstore, and financial newspapers and magazines.

Becoming financially aware is a definite "asset" in achieving financial security for the future. Good luck in your investment pursuits.

Sincerely,



Production Executive
Consumer and Corporate Affairs

O. A glossary of terms

ASSETS: Anything of monetary value that is owned.

CANADA SAVINGS BONDS: Canada Savings Bonds (CSBs) are sold in regular interest form with interest paid annually or in compound interest form with the accumulated interest paid together with the principal when the bond matures. CSBs may be cashed at any time. The principal plus the accrued interest will be paid.

DEBIT INVESTMENT: Loans to individuals who pay interest for the use of money over a variable or fixed term, and repay the principal or face value on demand or at maturity.

DEPOSIT: A sum of money that is put into a financial instrument offered by a financial institution. Interest is credited at a specific rate and paid daily, monthly, semi-annually, or annually. The principal plus accrued interest may be withdrawn on demand or at the end of a fixed term.

GUARANTEED INVESTMENT CERTIFICATE (GIC): A GIC guarantees a specified rate of interest for a stated period of time, usually one to five years, but requires a minimum investment. It usually cannot be cashed or sold before maturity.

INTEREST: The money borrowers pay to lenders for use of the lenders' money.

MATURITY: The time at which a financial obligation, such as a loan or a bond, becomes due and payable.

PRINCIPAL: The face value of any debt or security on which interest is paid or charged.

TERM DEPOSIT: A security issued by financial institutions that earns interest at a fixed rate for a specified period of time. The interest is usually higher than that paid on a premium savings account.

TREASURY BILLS: Short-term debt securities issued by the government. They are sold at a discount and mature at face value. The difference between the selling price and face value represents the lender's earnings in lieu of interest.

P. Information on how to calculate a net worth statement.

The starting point for financial planning is an honest assessment of your current financial circumstances. How much are you worth, how much income do you earn, and where does your money go each month? Your net worth is the total of all your assets (what you own) minus your liabilities (what you owe).

NET WORTH STATEMENT

CASH AND INVESTMENTS	ASSETS (What You Own)	Current Value
	Cash on Hand	_____
	Chequing Accounts/Savings Accounts	_____
	Canada Savings Bonds	_____
	Term Deposits	_____
PERSONAL ASSETS	Investment Certificates	_____
	Personal Residence	_____
	Vehicles	_____
	Household Furnishings/Equipment	_____
	Collectibles (art, stamps, coins, jewelry, etc.)	_____
TOTAL ASSETS		_____
SHORT-TERM DEBT	LIABILITIES (What You Owe)	Amount Owning
	Charge Accounts/Credit Cards	_____
	Loans	_____
	Unpaid Bills	_____
TOTAL LIABILITIES		_____
NET WORTH equals TOTAL ASSETS minus TOTAL LIABILITIES		_____

Q. A worksheet on goal setting

Being realistic about your goals is important if you are to design a sound savings plan and investment strategy. Begin by considering your circumstances between now and the year 2000. Identify your major goals from now until the year 2000 following these suggestions:

- Be specific. The clearer your goals, the greater your chance of achieving them.
- Put a price tag on your goals. Knowing their cost helps you plan to attain them.
- Set a time for goal achievement. This will help to put your plans into action.
- Write your goals down. This increases your commitment.

Below is a sample chart for setting goals to the year 2000 in which short-term and long-term goals should be listed. Include the date and your age when each goal will be achieved. Estimate the cost of achieving each goal and determine when your savings plan must begin.

MAJOR GOALS TO THE YEAR 2000

[illegible]

- R. A pamphlet on savings strategies.

SAVINGS STRATEGIES

Saving regularly is an important part of achieving financial security. For many people regular saving is easy, but if you have difficulty you might find the following strategies helpful.

- Pay yourself first. Make savings a priority around which you design your monthly budget.
- To avoid impulse spending, move your savings into a separate account.
- Put any windfall income such as tax refunds or gifts into savings.
- Practise being thrifty. Small savings produce significant results over the long term.
- If you have any consumer loans or credit card debts, make paying them a priority.
- When a regular expense such as a loan payment or tax instalment is eliminated from your budget, continue putting that amount into savings.

- S. Excerpts from the Canada Deposit Insurance Corporation regulations.

CANADA DEPOSIT INSURANCE CORPORATION

The Canada Deposit Insurance Corporation (CDIC) is a Crown corporation established in 1967 to provide insurance against loss for all persons having deposits with member institutions. All Canadian and chartered banks and all trust companies that take deposits from the public are members. Be sure that you understand which accounts are insured under CDIC, and which types of investments are excluded. Below are some of the main points you should know about CDIC:

- All chequing and savings accounts, term deposits, and guaranteed investment certificates (GICs) issued by member institutions are insured.
- To qualify for insurance protection, the deposits listed above must be redeemable either on demand or before five years have expired from the date of deposit.
- The maximum insurance coverage for any one person making a deposit in any one CDIC member institution is \$60 000. This amount applies to the combined total of all the money you have in all branches of one CDIC member institution, regardless of how it is distributed among savings accounts, GICs, and other deposits.

IT IS YOUR RESPONSIBILITY TO BE ALERT TO ANY CHANGES THAT MAY BE MADE TO THE CORPORATION'S PROTECTION TO INDIVIDUAL DEPOSITORS. THE SAFETY OF YOUR SAVINGS IS YOUR RESPONSIBILITY.

T. A list of financial institutions.

WHERE TO PUT YOUR SAVINGS

The safety of your savings depends, in part, on where you choose to put your money. Regularly review the safety and security of your money at any financial institution. Be sure to understand the details of existing deposit insurance and also understand the protection offered by the Canada Deposit Insurance Corporation (CDIC). Distinguish between those financial institutions that are protected by CDIC and those that are not.

ALBERTA TREASURY BRANCHES: Alberta Treasury Branches have offered banking services to Albertans since 1938. It is not a member of CDIC. Instead, the Province of Alberta unconditionally guarantees the principal and interest of deposits.

BANKS AND TRUST COMPANIES: All Canadian chartered banks and all trust companies that receive deposits from the public are members of CDIC. Certain types of accounts and deposits, however, may not be insured.

CO-OPERATIVES: In co-operatives, individuals join together to benefit all members of the group. The members own and run the organization and provide the funds for the co-operative's operation. To be successful, cooperatives require the active participation of all members. Cooperatives are not members of CDIC.

CREDIT UNIONS: All credit unions in Alberta operate under the jurisdiction of the Credit Union Stabilization Corporation. One objective of this corporation is to ensure the repayment of money invested. All deposit accounts with no limit on deposit size are covered. In addition, the Government of Alberta has stated that the province will support the corporation by acting as guarantor of deposits.

INVESTMENT CONTRACT COMPANIES: The money you invest is locked in until the contract expires. The return of your money depends on how successful the company is in reinvesting your money for profit. The money you invest is not CDIC protected nor do any government guarantees exist.

BEFORE INVESTING YOUR MONEY IN ANY INSTITUTION, NEW OR OLD, IT IS YOUR RESPONSIBILITY TO DETERMINE WHAT PROTECTION EXISTS AND, ON A REGULAR BASIS THEREAFTER, TO CHECK THE STATUS OF THAT PROTECTION.

- ___ 31. Robin's present financial situation and his desire to acquire financial information is revealed in
- (a) M
 - (b) N
 - (c) P
 - (d) Q
- ___ 32. Some practical tips on ways to put aside a portion of one's income are offered in
- (a) O
 - (b) P
 - (c) Q
 - (d) R
- ___ 33. Which document will assist Robin in determining his present financial status?
- (a) N
 - (b) O
 - (c) P
 - (d) Q
- ___ 34. The document that provides Robin with suggestions on how to obtain further information on finances is
- (a) N
 - (b) O
 - (c) P
 - (d) R
- ___ 35. The document that will help Robin understand some basic financial concepts is
- (a) O
 - (b) Q
 - (c) S
 - (d) T
- ___ 36. Which document requires that Robin consider both the present and the future?
- (a) N
 - (b) P
 - (c) Q
 - (d) R

- _____ 37. If Robin wants complete assurance that his investment is a safe one (S), he should
- (a) deal only with chartered banks and trust companies
 - (b) thoroughly investigate the background of each financial institution
 - (c) be certain that his investment is protected by CDIC or by the government
 - (d) be sure that his financial institution guarantees \$60 000 insurance for each account
- _____ 38. What is the **most important** factor in the information on financial institutions (T) that an investor should consider?
- (a) Depositors should be familiar with the protection offered by CDIC.
 - (b) Depositors should understand the details of existing deposit insurance.
 - (c) In some institutions, individuals join together to benefit all members of the group.
 - (d) It is the depositors' responsibility to ensure that their investments are secure.

After looking into the financial opportunities available, Robin has decided to meet with a financial consultant. Read the first draft of the letter he has written to the consultant, and answer questions 39 to 43.

January 23, 1989

Ruger-Ashton Financial Consultants
293 Nalwest Blvd.
Nalwen, Alberta
T6J 3J1

Dear Sir/Madam:

Paragraph 1

I have ^{a sum of} ~~some~~ money and I feel that it would be a good idea to find ^{a secure} ~~an~~ investment for it, ^s something other than a regular savings account. As I am a young person, I have little or ^{and} no experience in the area of investments. I have been doing some research on my own ^{desirable} and have decided that a professional opinion would be ^{good}.

Paragraph 2

Your advertisement in the weekend newspaper indicated that your firm provided ^s several financial services. Since I am seeking financial advice, I decided to write to you.

Paragraph 3

In my research I have considered my goals for the next few years. This has given me a better ^{information} idea of what I ^{might} ~~will~~ do with my ^{finances} ~~money~~. I have ^{considered} ~~seen~~ several ^{investments} ~~things~~ that are fairly secure. Such as Canada Savings Bonds and Guaranteed Investment Certificates.

Paragraph 4

awkward-
rewrite { what I would is at I have ?
^ I'd like to talk to someone about your firm who could point out anything I've missed and
perhaps introduce me to other investments consultants
who could tell me about other ones. I would like an appointment with one of your people.
I am available to meet with you Tuesdays and Thursdays during the day, or any evening,
and I can be reached by phone at 342-6491.

Paragraph 5

I would appreciate your sending me ^{any} ~~some~~ information about the service ^s you offer. This ^{will} ~~would~~ make it possible for me to have a better idea about investments before our meeting.

Sincerely,

Robin Brown

Robin Brown

- ___ 39. In paragraph 3, the added details "information" and "investments" provide
- (a) unity
 - (b) clarity
 - (c) sincerity
 - (d) originality
- ___ 40. To correct what Robin has drafted as the last sentence in paragraph 3, he should
- (a) delete the words "such as"
 - (b) provide more relevant information
 - (c) combine it with the previous sentence
 - (d) correct the capitalization in the words Canada Savings Bonds
- ___ 41. In paragraph 4, Robin has revised the contractions "I'd" and "I've" in order to create a tone that is more
- (a) sincere
 - (b) formal
 - (c) personal
 - (d) informal
- ___ 42. Throughout the letter, Robin's revisions are **mainly** in
- (a) tone
 - (b) punctuation
 - (c) word choice
 - (d) paragraph unity
- ___ 43. From the sources on pages 38 to 43, which might assist the financial consultant when considering Robin's needs?
- (a) M and T
 - (b) N and O
 - (c) P and Q
 - (d) R and S

Read "All" and answer questions 44 to 49.

All

- all he would have to say is,
remember the time I came home
with a beard and Dad didn't know me,
and we would all laugh,
- 5 Mom would say, just by your voice,
I knew your voice, and my sister
would say, the dog kept barking, and
I would say, that was the
summer I got a camera.
- 10 it pulls around us
like a drawstring, that time,
when we come together,
awkward and older,
our frayed conversations
- 15 trying to thread some memory
of each other,
one of us will only have to say,
remember the time you came home
from the bush with your beard,
- 20 and we were all easy again
with each other,
someone will say how
Mom knew his voice, someone
will remember how the dog barked, I
- 25 will remember my new camera,
and we are a family again,
young and laughing
on the front porch.

Leona Gom

- ___ 44. The phrase "frayed conversations" (line 14) implies that the family group has lost its
- (a) control
 - (b) innocence
 - (c) objectivity
 - (d) spontaneity
- ___ 45. The word "trying" (line 15) suggests that the family members feel that relating to one another is becoming
- (a) difficult
 - (b) impossible
 - (c) unnecessary
 - (d) uncomplicated
- ___ 46. The detail of the camera (lines 9 and 25) emphasizes the significance of
- (a) remaining youthful
 - (b) maintaining contact
 - (c) preserving moments
 - (d) acquiring possessions
- ___ 47. The change from "awkward and older" (line 13) to "young and laughing" (line 27) suggests that the family has
- (a) forgotten its past
 - (b) resolved its conflicts
 - (c) maintained its naive idealism
 - (d) recaptured its original identity
- ___ 48. The poet uses the word "say" repeatedly throughout the poem to indicate the
- (a) problems of family life
 - (b) monotony of family conversation
 - (c) distress of a moment of family turmoil
 - (d) ritualization of a shared family experience
- ___ 49. The poet suggests that families are bonded mainly by
- (a) parents
 - (b) children
 - (c) reunions
 - (d) experience

Read the excerpt from "The Failure" and answer questions 50 to 55.

from THE FAILURE

CHARACTERS:

Mrs. Weaver — a middle-aged widow, small and fussy; Nora's guardian

James — her eldest son; about thirty, quiet and reserved

Peter — her middle son; flashily dressed, obviously successful, a show-off, about twenty-six

Philip — the youngest: twenty-three, more like Peter than James, but likeable; a college graduate

Nora Martin — Mrs. Weaver's ward; pretty, twenty-three, capable; rather emotional and temperamental

The scene is the living room of Mrs. Weaver's home in a small town in western Ontario. The time is evening. Thunderstorm outside. Mrs. Weaver is standing looking out the window at back. Peter is sitting at the table in his shirt sleeves. They are awaiting the return of Mrs. Weaver's other sons, James and Philip. James is picking up Philip who is returning from college.

Mrs. Weaver: Nora's up in her room.

Peter: Well, you call her down, and speak to her first. Sort of prepare her and then I'll come in and fix it before Jim and the Prodigal Son get back. (He turns to go.)

Mrs. Weaver: But are you sure you know how to manage it?

5 Peter: Well, I've managed to put through plenty of big oil deals out West, so I don't see why I can't sell myself. Go to it. (He goes out. Mrs. Weaver rises and gazes after him in admiration. He comes in again.) Tell her how much I'm worth. (He goes out as before, left.)

10 Mrs. Weaver: (Calls, right): Nora! Nora! (There is a reply; she comes to back of stage, where she raises blind and looks out at storm.) What a night! Poor Philip! (Enter Nora.)

Nora: Calling, Aunt Jen?

Mrs. Weaver: Yes, dear. I want to say something to you about my son. (She sits, motioning to Nora to do same. Nora sits on a stool at her feet.)

15 Nora: Oh, poor Philip! He's coming home after four years to a place like this, to people like us. You don't need to tell me to be nice to him. I pity him so.

Mrs. Weaver: People like us, indeed! My stars, if his own family's not good enough for him, who are, I'd like to know?

20 Nora: Oh, I'm sorry, Aunt Jen, but...well, it's not easy to explain, but he must have learned so much at college. He must have changed so much. And then he is coming back to this petty place; no dreams here, all the spades are spades. We just live and are respectable and make as much money as possible, like Peter. Money! Poor Philip! No wonder he doesn't like it.

25 Mrs. Weaver: Well, I'm sorry for that. It seems to me that that's a very worthy aim, and I'm sure that being respectable is more important than some people think, besides being far more difficult, with a son who refuses to work, and how we're going to keep it quiet I don't know...(Complete change of tone here.) But that wasn't what I was going to talk to you about, dear.

Nora: Well?

Mrs. Weaver: You're twenty-three. Have you ever thought of any young man?

30 Nora: Why, Aunt Jen, of course I have. Lots of them.

Mrs. Weaver: But any particular young man, I mean. To marry. Have you any thoughts of getting married?

Nora: Oh...yes, I suppose so.

- Mrs. Weaver:** (impatiently): I mean, is there any particular young man that you're stuck on?
- 35 **Nora:** No.
- Mrs. Weaver:** Well, what would you say to our Peter?
- Nora:** What! Oh, not him.
- Mrs. Weaver:** (Complacently): Yes, he would be a good catch for an orphan like yourself that's got nothing or nobody.
- 40 **Nora:** (In an outburst): That isn't fair to you. You've hardly allowed me to forget you took me in. But I've earning my board. You know I have...You...
- Mrs. Weaver:** That's all right. My land, I'm not saying you haven't; there's no reason to get so excited. I suppose the news kind of excited you.
- Nora:** The news!
- 45 **Mrs. Weaver:** (Fatuously): It kind of surprised me too, him wanting you when he could have had his pick, but I don't grudge him that, even if I'll have to get a servant. Peter's always been my favourite, you know. He's the one that does things. James now, there's more of the dreamer about him. Peter says he hasn't any head for business, except just to keep store, and that's what I've often thought myself.
- 50 **Nora:** Yes, Peter does things. Jim is a dreamer.
- Mrs. Weaver:** And we don't know what Philip's like except that he's refused the sensible job his brother offered him out West.
- Nora:** But I don't love Peter, Aunt Jen.
- 55 **Mrs. Weaver:** Stuff and rubbish, child. You can stand him, and he wants you...and he's well off. There's no fear of your not being happy. He's going to ask you tonight before Philip and James come back.
- Nora:** (Rises and goes to the window before she speaks. Mrs. Weaver's eyes follow her in astonishment. Almost to herself): Before Philip and James come back.
- Mrs. Weaver:** Well, what's got into you, child? You move about as if you were asleep and then mumble after me whatever I'm saying. You...you're not in love, are you?
- 60 **Nora:** I am in love. (Stands with back to window.)
- Mrs. Weaver:** What!
- Nora:** Oh, don't worry. It isn't with anyone in particular. It's an ideal...a sort of dream, Aunt Jen. The man I love must be a dreamer too: he will want me because he needs me to share his dreams, and to give him strength. I want someone who needs me.
- 65 **Mrs. Weaver:** Well, of all the silly stuff! That comes of your plays and your books. That's nothing but nonsense.
- Nora:** I know, Aunt Jen. It's...nonsense. (Comes forward left of table.) Well, it's gone now. Let's descend from dreams to Peter. (Modest.) I don't think Peter wants me.
- 70 **Mrs. Weaver:** Oh, yes, he does. He said so. Now be a good girl and listen to him. I promised him I would speak to you. It's a great chance for you, with all his money. (Gathers up work and goes behind around table, to Nora.)
- Nora:** Oh, yes, I'll listen to him, but I think I can show him that he really doesn't want me, or at any rate, that there's something he wants more. You can call him now. (She is standing centre with back to table.)
- 75 **Mrs. Weaver:** (Left of table): I'm glad you're sensible, and I'm sure he'll be able to show you how much he does want you. (She calls.) Peter! (Turning to go.) I'll go now. (Crosses to Nora's right.) If you know what's best for you, you'll say yes, dear. (She kisses her and goes out. Nora sits right of table. Enter Peter, left.)

- ___ 50. The purpose of the stage directions in lines 9 and 10 to emphasize Nora's lack of
- (a) status in the household
 - (b) interest in Philip's return
 - (c) sympathy for Mrs. Weaver
 - (d) concern for her housekeeping chores
- ___ 51. Mrs. Weaver's desire to "keep it quiet" (line 25) indicates that she is
- (a) worried about maintaining her reputation
 - (b) anxious about financial security
 - (c) expressing a motherly concern
 - (d) eager for household unity
- ___ 52. The reason that Peter is Mrs. Weaver's favorite son is that he has
- (a) gained community respect
 - (b) achieved financial success
 - (c) respected his mother's advice
 - (d) shared his prosperity with his family
- ___ 53. Mrs. Weaver's remarks about marriage and happiness (lines 54-55) reveal that she thinks a wife need not
- (a) love her husband
 - (b) obey her husband
 - (c) share with her husband
 - (d) compete with her husband
- ___ 54. In the Weaver family, Nora has apparently been regarded as a
- (a) guest
 - (b) sister
 - (c) servant
 - (d) daughter
- ___ 55. Throughout this scene Mrs. Weaver is presented as a woman who views education as a
- (a) practical necessity
 - (b) privilege of the wealthy
 - (c) mind-expanding experience
 - (d) potential hindrance to success

Read "Importance" and answer questions 56 to 61.

IMPORTANCE

Mrs. Hermosilla del Fresno is both a widow and a lady of great importance. In this vast city inhabited by so many important widows, there is none so important as Mrs. Hermosilla del Fresno. As befits her importance, she lives in a large mansion full of servants and important furniture and presides over important charities that require important parties. Through a curious twist of fate the only thing that lacks importance within this splendid setting is her family: the lady is of doubtful pedigree — a fact of which no one has the slightest doubt, least of all the other important ladies. Witness to these origins (which not even the splendour of her wedding has been able to improve) are certain obscure relatives of unshakeable modesty, whom Mrs. Hermosilla del Fresno hardly ever sees. If she is forced to introduce them — something she cleverly avoids — she manages to wrap up their names and kinship in a half smile and an aloof glance, while her vanity spits and snarls inside her like a crouching tiger.

Mrs. Hermosilla del Fresno believes in God and in Hell. She believes (as her administrators and charity helpers have often assured her) that she has amply earned a place in Paradise. She would have preferred, quite naturally, to remain in the world which after all suited her perfectly — with the single absurd exception of the relatives in question — but one morning, suddenly, after waking (or not waking) in her important bed, Mrs. Hermosilla del Fresno realizes, because of the wails and cries of her important servants, that she is dead. She is a little frightened and very astonished, for deep down inside her, though she has never admitted as much, she believed herself to be immortal. The hours go by and Mrs. Hermosilla del Fresno waits in vain for the arrival of the celestial hosts who are supposed to set her up somewhere in a chosen room of the Divine Mansions. Instead, her cousins and nephews appear (and that abominable half-sister) and their existence is finally made clear to the many important ladies who now surround her with their rosaries.

Mrs. Hermosilla del Fresno wants to speak but cannot utter a single word. She wants to explain that these relatives are of no importance, that they are not really relatives, that they exaggerate, that there is no need to shake hands with them, or embrace them or give them heartfelt condolences or make such a fuss about them or ask so many stupid questions which, because they concern these relatives, are of no importance whatsoever...And in the meantime no one comes to fetch her. Mrs. Hermosilla del Fresno, accustomed as she is to the fast and haughty rhythm of giving orders, begins to feel impatient.

Six disagreeable days go by and in the end Mrs. Hermosilla del Fresno realizes, with helpless horror and fury, that the solicitor to whom she has entrusted her precious will (in which she left her whole fortune to colossal charities that would have spread and perpetuated her important name) has said that there is no such will, that Mrs. Hermosilla del Fresno refused up to the very last moment — God knows why, shyness perhaps or superstition, or her strength of character — to dictate and sign one. "Who would have thought it?" is the only comment of the charities' administrators. And in the absence of a legal document it must be assumed that her fortune goes to her melancholy relatives. Mrs. Hermosilla del Fresno wants to speak out, raise her voice against this outrage, but now she is the prisoner of a new ghostly space in which her voice deserts her. She wants to lift her arms towards Heaven, towards that Heaven so curiously postponed, and let everyone know that her generous intentions have been betrayed by the solicitor, probably in league with her miserable, despised relatives. And she cannot. She cannot do anything at all.

Week after week she lies there, witness to the moving of her nephews and cousins (and that abominable half-sister) into her magnificent home. She sees them opening her drawers, reading her letters, trying on her jewelry, her furs, giving orders to her servants, emptying her wine cellar, playing host to the city's important widows who try desperately to persuade them to join the boards of her most important charities. She hears the widows begging, she hears her relatives finally accepting; she sees them signing cheques. She notices now how they have learned to smile the way she used to smile, and how, when her name is mentioned, they assume an aloof, almost indifferent look.

And still no one comes to fetch her. She remains motionless, invisible in her bed slept in by other people, people who sully her memory with coarse, rude jokes, who speak freely of her vanity, as if she, of all people, had ever been guilty of that sin. Only those who are unhappy are vain; surely she was never unhappy — she was simply important, very important.

- Until, gradually, Mrs. Hermosilla del Fresno (who cannot even escape into the haven of madness) understands, with surprise and despair, that she will never be taken away, not even to be guided to an unexpected Hell. Because this, however strange, absurd, unconventional and antitheological it might seem, this is Hell.
- 55

Manuel Mujica Lainez
Translated by *Alberto Manguel*

- ___ 56. The major characteristic of Mrs. Hermosilla del Fresno that is revealed in lines 1 to 10 is her
- (a) charity
 - (b) conceit
 - (c) curiosity
 - (d) cleverness
- ___ 57. Mrs. Hermosilla del Fresno introduces her relatives with "a half smile and an aloof glance" (lines 9-10) because she
- (a) wishes to distance herself from them
 - (b) hopes to make them feel less embarrassed
 - (c) finds making introductions a wearisome task
 - (d) reluctantly admires their amusing social behavior
- ___ 58. The relatives most closely resemble Mrs. Hermosilla del Fresno when they
- (a) "try on her jewelry, her furs" (line 43)
 - (b) "play host to the city's important widows" (lines 43-44)
 - (c) "smile the way she used to smile" (lines 46-47)
 - (d) "sully her memory with coarse, rude jokes" (line 49)
- ___ 59. At the end of the story, Mrs. Hermosilla del Fresno comes to understand Hell as being
- (a) insanity
 - (b) corruption
 - (c) immortality
 - (d) powerlessness
- ___ 60. The writer implies that Mrs. Hermosilla del Fresno's punishment is
- (a) just
 - (b) tragic
 - (c) unfair
 - (d) insufficient
- ___ 61. The writer's references to Mrs. Hermosilla del Fresno by her entire name reinforces the story's
- (a) ironic theme
 - (b) foreign setting
 - (c) surprise ending
 - (d) suspenseful plot

Read "Interview With A Youth Careers Office" and answer questions 62 to 70.

INTERVIEW WITH A YOUTH CAREERS OFFICER

(An officer in his cubicle at the Youth Careers Office.)

Officer: Next. (Enter Harry.) Come into my cubicle. Wait. Signed Arnold Baxter. I am the Youth Careers Officer. Now lad, come on, stand up straight, no slouching, what can I do for you?

Harry: I want a job.

5 **Officer:** Oh, just like that, eh? You want a job? Just like that? See all these cards? See them? That's youths wanting jobs. See this handful of cards here, that's jobs.

Harry: Bad as that, is it? I'll go then.

Officer: Oh no you don't! Do me out of a job; would you! Sit down. Card. Had a job before, have you?

Harry: Yes.

Officer: What was it?

10 **Harry:** Paper route.

Officer: Good. Good. Paper route is good for a youth. Did you get it through us?

Harry: No. Through the papers. Situations Vacant columns.

15 **Officer:** Oh, I see. I see. Situations Vacant. You got it through them? Newspaper columns with the secondhand bikes and the Pets for Miscellaneous Sale. Why didn't you buy a piano while you were about it?

Harry: Didn't want a piano.

20 **Officer:** The government goes to all the fuss to build this lovely building, houses us, staffs it with qualified civil servants, we sit here with only two tea breaks a day waiting to serve the public, wanting to serve the public, willing to serve the public and yet you go and get a job through the newspaper columns. Like a lost budgie. But now you come whining to us.

Harry: You must sit here waiting for a comedian's job to turn up.

25 **Officer:** Now look, lad. I'm here to help. To serve the public. I'm here to find youths careers. That's why I'm called Youth Careers Officer. I took a course in it. University Sandwich. I was trained in social psychology. I was trained in adolescent problems. So now, button your lip, this is my cubicle. Now, you want a job. What certificates have you got?

Harry: Certificates?

Officer: Mental certificates, lad. Exams. GCE. CSE. DD. Certificates. Qualifications.

Harry: I've got me Bronze Medallion for Life Saving and me Tenderfoot in the Cubs.

Officer: Is that all?

30 **Harry:** Yes.

Officer: So, all we need is a job in a forest, by a lake, saving lives. Did you get anything else?

Harry: No.

Officer: What, did they not give you anything when you left?

Harry: I was supposed to hand my physical education kit in, but I kept it.

35 **Officer:** And that is the sum total of your academic career?

Harry: Yes.

Officer: Well, we could put you to an apprenticeship, on the buildings or in a factory.

- Harry:** Apprenticeship is no use. Takes you five years to learn what you could pick up in six months.
- Officer:** You don't want an apprenticeship.
- 40 **Harry:** No, but I want Saturday afternoons off.
- Officer:** That leaves you with labouring, or semi-skilled.
- Harry:** I don't want that.
- Officer:** What sort of thing would you like. Now think about it. I can wait. Take your time. I'm patient. I was trained in psychology and all the rest of it. What sort of job would you like?
- 45 **Harry:** I would like a job with adventure. Like on the telly. Lots of thrills. Pioneering. Life. Colour. Like the pictures. I was brought up on the pictures.
- Officer:** Would you like to try the Police. You've got the height?
- Harry:** I don't like law and order. It usually picks on me. If anything, I would be a cat burglar. But I'm frightened of heights. I keep planning daring daylight robberies but when I get to the stage for shinning up the drainpipe, I can't do it.
- 50 **Officer:** (A model of patience.): Well, all we need to find you is a cat-burgling job. Ground floors only. Now, come on, come on, I may have done psychology, but I'm not Job.¹ It'll have to be the last stage of a conveyor belt. You can be the human end of a mechanized system, how will that suit you? Like jam. Take jam. The fruit comes in at one end, and is skinned
- 55 and stoned by a machine, then it is washed and cleaned in a machine, then it is mixed with sugar in a huge boiler, worked by a machine, then it runs off into jars by a machine, then they are all pushed on conveyor belts and pushed along to the loading bay by a machine; and there on the loading bay is you. Lifting them on to a lorry, the human end to a machine system, how would you like that?
- 60 **Harry:** Have they got something to lift them on with?
- Officer:** The driver likes someone to talk to. Now, I'll fill you in a pink form, look, it's quite personal. It has your number for filing; and I'll put your name on it though that's not really necessary, but it'll make you feel good. Now, run along and present that. Say you're from me, Mr. Baxter. They know me down there, I've sent them some good lads. And they keep coming
- 65 back for more. I'd send my own son down there only the lorry driver wouldn't get on with him.
- Harry:** I don't like the idea of a card.
- Officer:** You've got to have a card.
- Harry:** How do I reach the place?
- 70 **Officer:** The address is on it, look.
- Harry:** But how do I reach it?
- Officer:** Just step outside son, and ask a policeman. Every man to his job.

Peter Terson

¹Job — a Biblical figure who was noted for his exceptional patience.

- _____ 62. The officer appears to be upset that Harry had searched the Help Wanted ads because the ads
- (a) compete with the officer's job
 - (b) print information about menial jobs only
 - (c) do not meet the specifications of the Youth Careers Office
 - (d) tend to lead young boys into job situations they can't handle
- _____ 63. The quotation that best conveys the sarcastic nature of the officer is
- (a) "Now lad, come on, stand up straight, no slouching, what can I do for you?" (line 2)
 - (b) "I'm here to find youths careers. That's why I'm called Youth Careers Officer." (lines 22-23)
 - (c) "And that is the sum total of your academic career?" (line 35)
 - (d) "Well, all we need to find you is a cat-burgling job. Ground floors only." (lines 51-52)
- _____ 64. The statement "You can be the human end of a mechanized system" (line 53) is meant to be interpreted
- (a) literally
 - (b) humorously
 - (c) sarcastically
 - (d) symbolically
- _____ 65. Considering the job description, the most likely reason that the jam factory personnel "keep coming back for more" (lines 64-65) is that the
- (a) quality of workers has deteriorated
 - (b) job is boring and there is a high turnover rate
 - (c) factory keeps expanding and requires more help
 - (d) officer has a reputation for supplying good workers
- _____ 66. The statement that reveals that the job Harry has been assigned is not a necessary one is
- (a) "That leaves you with labouring, or semi-skilled" (line 41)
 - (b) "The driver likes someone to talk to" (line 61)
 - (c) "I'll fill you in a pink form" (line 61)
 - (d) "look, it's quite personal" (line 61)
- _____ 67. The officer's statement "You've got to have a card" (line 68) suggests that the officer is
- (a) individualistic
 - (b) competitive
 - (c) systematic
 - (d) protective

- _____ 68. In this skit, the job situation for youths may be described as being
- (a) unpredictable
 - (b) unchanging
 - (c) promising
 - (d) bleak
- _____ 69. What is the playwright suggesting about officers like Arnold Baxter who have taken one or two psychology courses?
- (a) Psychological training is a life-long process.
 - (b) Psychology courses are essential for this job.
 - (c) Courses in psychology lead to self-knowledge.
 - (d) Limited psychological knowledge may be of little value.
- _____ 70. The playwright suggests that Harry's attitude toward work has been shaped by
- (a) his lack of credentials
 - (b) his desire to do meaningful work
 - (c) the influence of television and movies
 - (d) the emphasis on physical education in his early years

**LOOKING
AHEAD**

At this point you should be all set for your **Diploma Examination**. All that remains is preparation for your English 33 final test, and this is exactly what the final lesson in the course will attempt to do. It will review the SQ3R study method, provide further hints on preparing for your test, and give you a dry run on our final test much as this lesson had done on the Diploma Examination. Do the lesson carefully; it's a very important one if you hope to do well.

CREDITS

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SUGGESTED ANSWERS

Exercise 4

- | | | |
|-------|-------|-------|
| 1. D | 25. B | 48. D |
| 2. B | 26. C | 49. D |
| 3. A | 27. C | 50. A |
| 4. C | 28. B | 51. A |
| 5. D | 29. D | 52. B |
| 6. D | 30. B | 53. A |
| 7. C | 31. A | 54. C |
| 8. D | 32. D | 55. D |
| 9. C | 33. C | 56. B |
| 10. A | 34. A | 57. A |
| 11. A | 35. A | 58. C |
| 12. B | 36. C | 59. D |
| 13. A | 37. C | 60. A |
| 14. B | 38. D | 61. A |
| 15. B | 39. B | 62. A |
| 16. D | 40. C | 63. D |
| 17. C | 41. B | 64. A |
| 18. A | 42. C | 65. B |
| 19. B | 43. C | 66. B |
| 20. B | 44. D | 67. C |
| 21. A | 45. A | 68. D |
| 22. A | 46. C | 69. D |
| 23. B | 47. D | 70. C |
| 24. D | | |

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END OF LESSON 19

LESSON RECORD FORM

3115 English 33

Revised 89/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

Please verify that preprinted label is for
correct course and lesson.

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

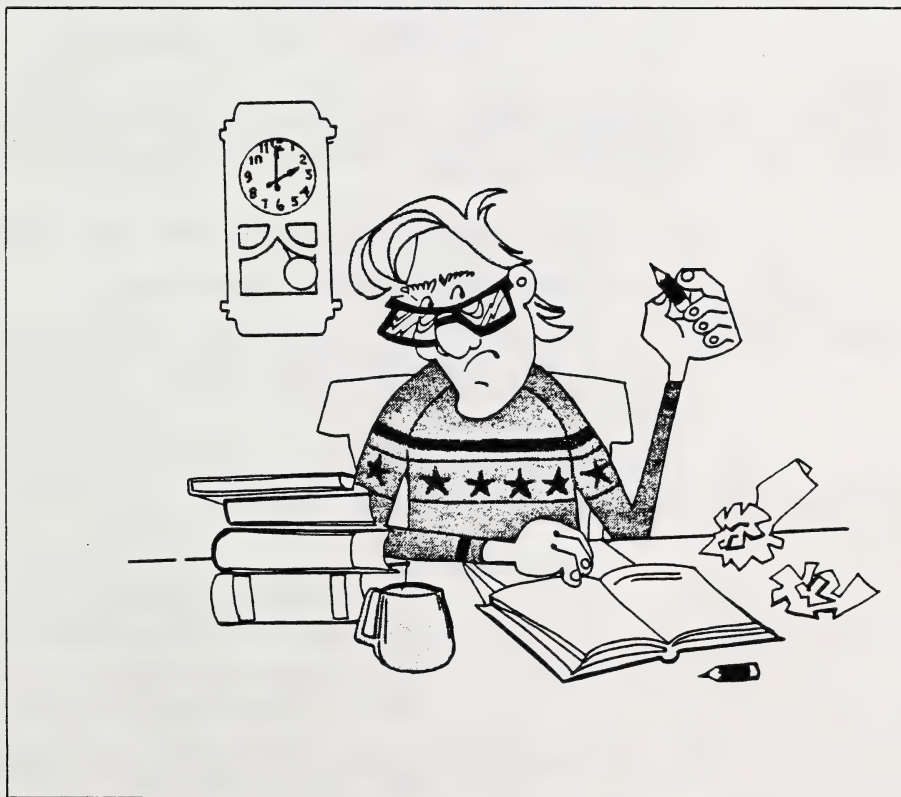
Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

PREPARING FOR THE FINAL TEST

Since this is the last lesson in English 33, it will be mainly a review of what you have already been taught in the course. This lesson will also help you to prepare for the final test by

1. reviewing an effective step-by-step study method which you can use to study English 33 and other courses.
2. explaining some test-taking skills that will help you to approach the English 33 final test with greater confidence.
3. giving you an idea of the general format of the English 33 final test.
4. discussing the types of questions that you can expect on the final test.
5. presenting sample test questions, which you will complete and submit for correction.



SQ3R



In Lesson 7 of this course you studied an organized system for helping you understand and remember information. You can use this system to study for the final test. Review the SQ3R method in Lesson 7, and then complete the following exercise.

EXERCISE 1

The following notes on **THEME** were taken from pages 1 and 2 of Lesson 12 of this course. Use the SQ3R method to study this information for your English 33 final test.

THEME IN
LITERATURE

In order to understand *theme*, it is necessary to differentiate among *subject*, *topic*, and *theme*; for, although those terms are sometimes used interchangeably, they are not really the same concept.

Subject

Subject is a general term that refers to the *main idea* being written about. Examples of subjects are

friendship / death / automation

Topic

A *topic* limits and definitely *states the subject in specific terms*. An author or poet might write about the following topics derived from the subjects mentioned in the previous paragraph.

the friendship between stepfather and stepson
the acceptance of death
unemployment caused by automation

Theme

Theme is more specific yet. Any number of stories and poems may be concerned with friendship, each with a different theme, depending on what the author wants to say about friendship. Theme is the *comment a writer wishes to make about a subject*. A writer could select one of the subjects previously mentioned, and a particular theme might evolve.

friendship: The development of a good relationship between a stepfather and stepson requires time and understanding.

death: Some people are unable to accept death, and fight it to the end.

automation: Unemployment caused by automation can cause suffering to laid-off workers.

What Is
Theme?

Theme is a *summary statement of the central idea underlying a piece of writing*. To be an acceptable theme, your interpretation must be supported by all elements of the story. To derive the theme, you must ask what the central purpose of the story is, what view of life it supports, or what insight into human life or behaviour it reveals. Be careful to recognize the difference between story line and the theme. The story line refers to the events. The theme is the overriding truth revealed or illustrated through the story line.

Guidelines
for
Expressing
Theme

The following guidelines should be used when you are expressing the theme of a selection.

1. Theme is a statement about the subject. It must be expressed in *sentence form* with a subject and a predicate.
2. Theme is a *generalization* about life. Do *not* use the names of the characters in the story.
3. Theme is *not* to be overgeneralized. *Avoid* words like *every, all, always*. Instead, use words like *some, sometimes, may*.
4. Theme must account for *all the major details* of the story and *not* be contradicted by any details in the story. As well, it must be based on the story itself, not on assumptions the reader makes.
5. Theme can be expressed in a number of different ways. There is *no one absolute way* of stating the theme of a story.
6. Theme must *never* be reduced to some familiar saying or cliché such as

Crime does not pay.
All's fair in love and war.
The end justifies the means.

- (1) In the **SURVEY** step of **SQ3R**, what topic sentences, and five headings, helped you to get an idea of the general content of the notes you are studying?

[illegible]

- (2) In the **QUESTION** step of **SQ3R**, you should ask one or two questions about each heading, topic sentence, or other main idea that you noticed in the **SURVEY** step. Write your questions below. (You should have approximately *ten* or *twelve* questions.)

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

- (5) In the **REVIEW** step of SQ3R, you review what you have read. You may want to make an outline of the main points in order to be sure that you are prepared for questions on **THEME** on the **English 33** final test. You need not, however, present your outline in this lesson.

TAKING
TESTS

Studying

Of course, the best way to do well on a test is to be completely prepared. Here are some general guidelines for studying:

1. Organize a regular place and time for studying. The place should be quiet and comfortable so you can concentrate and not be distracted. Choose the time carefully so that it does not interfere with other responsibilities or necessary activities.
2. Make studying an ongoing process by reviewing your course material throughout the year. Then start studying in earnest several days before the test. Review the material the night before the test. This makes the evening before the test more relaxed. Get a good night's sleep.
3. Use the SQ3R method for your studying. This process provides you with a way to note the main ideas, and the details and examples that relate to them.
4. Think about the questions that might be asked on the test. Write out these potential test questions, and practise answering them.

Writing
the Test

Your test has a number of sections, and each section may have a different format: there may be true-false questions, multiple choice questions, fill-in-the-blank questions, short answer questions, or questions that require paragraph or essay answers. Here are some general guidelines to follow when you are writing the test.

1. Survey the entire test. Look over the length of time each section will take. Note the values for each question. Decide which sections you will be able to handle quickly, and which will take more time. Decide the order in which you will do the test. It is usually best to do the easiest parts first, in order to rack up those points, and then go on to the harder sections. Also, note all the general directions that are given, such as "Write in ink" or "Write your finished copy here."
2. Write clearly. Be sure your handwriting is legible so that your answer cannot be misread. Also, be sure your ideas are worded clearly so that the intent of your answer is easily understood.
3. Consider each question before you answer it. Know exactly what the question wants. Look for key words such as *explain*, *discuss*, *define*, or *compare*.

4. Use formal English. Answer all short answer, paragraph, and essay questions in full sentences with correct grammar, spelling, and punctuation.
5. Be concise. State your answer clearly and directly, with no wordiness or padding.
6. Use your time wisely. Work quickly but carefully. If you have trouble with a question, do not get frustrated or sit and waste time over it. Go on to other questions, and come back to that question when the others have been finished.
7. Check over your completed test. Make sure you have answered all questions. Proofread your answers to be sure they are clear and free of obvious grammar, spelling, and punctuation errors, and that each does fulfil the requirements of the questions asked.

PREVIEWING THE FINAL TEST

Before you begin to write your final test in English 33, you should read the directions on the front page of the test. Note the marks allotted to each part of the test. There are also suggested times for each section. Below is a sample of the sections, the marks, and the suggested times for each section. The test you will write might not have exactly the same breakdown of marks and times, but this will give you an idea of what to expect.

English 33 Final Test

		Values	Suggested Time
Part I	General (Multiple Choice)	50	50 minutes
Part II	Practical Expression	20	25 minutes
Part III	Writing about Literature	<u>30</u>	<u>45 minutes</u>
Total Possible Marks		100	120 minutes

Multiple Choice Questions

You are likely quite used to answering multiple choice questions on tests. The first section of the English 33 final test will contain several multiple choice questions. Here is a sample of the type of instructions that you may be given.

Part I - General (Multiple Choice) (50 minutes) 50 marks

Answer the following questions by placing the letter of the *best* answer in the blank to the left of each question.

Note that the instructions specify the *best* answer. That means that more than one of the answer choices might be possible, but that only *one* of the choices is the *best* answer. You will therefore have to judge which answer is *best*.

In the following exercise you are to place the letter of the best answer in the blank to the left of each question. You then check your choices by using the SUGGESTED ANSWERS.

On the final test, however, you must indicate your answer choices on a computer score sheet. You must, therefore, bring an HB pencil to the test, in order to fill in the desired bubbles on the computer sheet.

EXERCISE 2



Below are fifty sample multiple choice questions based on the material in your English 33 course. Answer these questions according to the instructions given in the notes preceding this exercise.

Study the cartoon taken from *The Edmonton Journal* that appears below, and read the caption. Then answer questions (1) through (5) based on the cartoon.



"I'd like to re-negotiate my mortgage."

- _____ (1) Which of the following statements *best* expresses the *message* of this cartoon?
- (a) Bank robberies are happening with absurd frequency.
 - (b) High interest rates are making people desperate.
 - (c) People to whom banks will not give mortgages are going to extremes.
 - (d) Low interest rates are making people frantic to re-negotiate quickly.
 - (e) Senseless violence is increasing in our society.
- _____ (2) The *irony* in this cartoon derives *chiefly* from
- (a) the fact that you cannot negotiate a mortgage at gunpoint.
 - (b) the expression on the characters' faces.
 - (c) the stock "criminal" clothes the holdup man is wearing.
 - (d) the polite tone of voice the holdup man uses.
 - (e) the fact that normally when we see a person pointing a gun at a bank teller, we expect that that person intends to perform a criminal act.
- _____ (3) In Canada interest rates are determined by the policies of the Bank of Canada, whose governor is Gerald Bouey. This is *alluded* to
- (a) verbally, in the caption below the cartoon.
 - (b) visually in the cartoon.
 - (c) verbally in the cartoon by the printing on the window.
 - (d) verbally in the cartoon by the worm.
 - (e) in both (c) and (d) above.

- _____ (4) Which of the following changes to the cartoon would *most* alter its message?
- (a) the gun out in the open
 - (b) the one man's hat removed and sunglasses put on
 - (c) the caption changed to "I'd like to take out a car loan"
 - (d) the caption changed to "I'd like to make a withdrawal"
 - (e) the caption changed to "We're going to re-negotiate my mortgage or else"

- _____ (5) Which of the following adds *least* to the humour of the cartoon?
- (a) the faces of the characters
 - (b) the worm and its interjection
 - (c) the clothes of the holdup man
 - (d) the caption
 - (e) the clothes of the bank employee

- _____ (6) The sign on the highway shows a tent with an arrow underneath.

In the communication situation described above, the communication *channel* being used is

- (a) light waves. (c) the sign.
 - (b) the tent and the arrow. (d) the public.
- _____ (7) Where does a king keep his armies?
A king keeps his armies in his sleeves.

The *purpose* of the above communication is to

- (a) inform. (c) persuade.
- (b) entertain. (d) direct.

_____ (8)

Tom and Alex are good friends. Alex came to Tom very upset, needing a friend to talk to about a squabble that he had had with Jerry. Alex told Tom that he had passed Jerry on the way to gym class, but he wouldn't speak to him. Tom couldn't understand what Alex was saying.

In the situation described above, the *barrier* to communication is

- (a) lack of empathy or understanding between the audience and communicator.
- (b) lack of good listening skills.
- (c) ambiguity or lack of clarity in the message.
- (d) emotional distraction or nervousness.

_____ (9)

The fuse **blew** when too many appliances were plugged in.

In the above sentence *blew* means

- (a) ruptured. (c) cleared.
- (b) melted. (d) broke.

_____ (10)

The **wanton** attack left John beaten and partially blinded.

In the sentence above, *wanton* means

- (a) malicious. (c) unruly.
- (b) mischievous. (d) undisciplined.

_____ (11)

There was only a **cinerous** pile of rubble after the frame house burned.

In the sentence above, *cinerous* means

- (a) condition of sinfulness.
- (b) consisting of ashes.
- (c) consisting of wood
- (d) consisting of solid structure.

- _____ (12) Her brother was simply **Brobdingnagian**.
He stood 200 cm and weighed over 150 kg.

In the sentences above, *Brobdingnagian* means

- (a) unhealthy. (c) obese.
(b) a nationality. (d) gigantic.

- _____ (13) The bag was **flaccid**, causing it to flop from one side to the other.

In the sentence above, *flaccid* means

- (a) made of rubber. (c) lacking firmness.
(b) rhythmic. (d) alternating.

- _____ (14) The old man's **largess** allowed his children to live in luxury, while he ended up living in poverty.

In the sentence above, *largess* means

- (a) large size. (c) great kindness.
(b) liberal giving. (d) great wealth.

- _____ (15) A literary device that gives clues regarding future events is known as

- (a) plot. (c) conflict.
(b) flashback. (d) foreshadowing.

- _____ (16) A character that does **not** change from the beginning to the end of the story is known as a

- (a) round character. (c) static character.
(b) developing character. (d) stock character.

- _____ (17) The background of a story is closely associated with the literary term

- (a) setting. (c) plot.
(b) character. (d) theme.

- _____ (18) "Ronald was an independent thinker."
This comment by the author is an example of
- (a) indirect character development by what is said by a character.
 - (b) indirect character presentation by what is done.
 - (c) indirect character presentation by other characters.
 - (d) direct character presentation.
- _____ (19) The overall frame of mind or feeling created by the story is
- (a) tone. (c) suspense.
 - (b) emotion. (d) mood.
- _____ (20) *Point of view* that uses the third person, and views events through the mind of one character, is known as
- (a) limited omniscient.
 - (b) omniscient.
 - (c) objective.
 - (d) first person participant.
- _____ (21) A major characteristic of *interpretive* literature is that
- (a) it is full of terror, horror, or suspense.
 - (b) it is full of tricks and surprises.
 - (c) the protagonist is a sympathetic hero.
 - (d) it presents insight into human behaviour.

Read the following poem, and answer questions (22) to (24) that are based on it.

Kites

Young boy
With your kite down the wind
Dipping and twisting as the breeze
Plays with it, sending it up and up
Into the sun, then as suddenly
Pitching earthward, almost
Touching the ground, then dashing it up again.

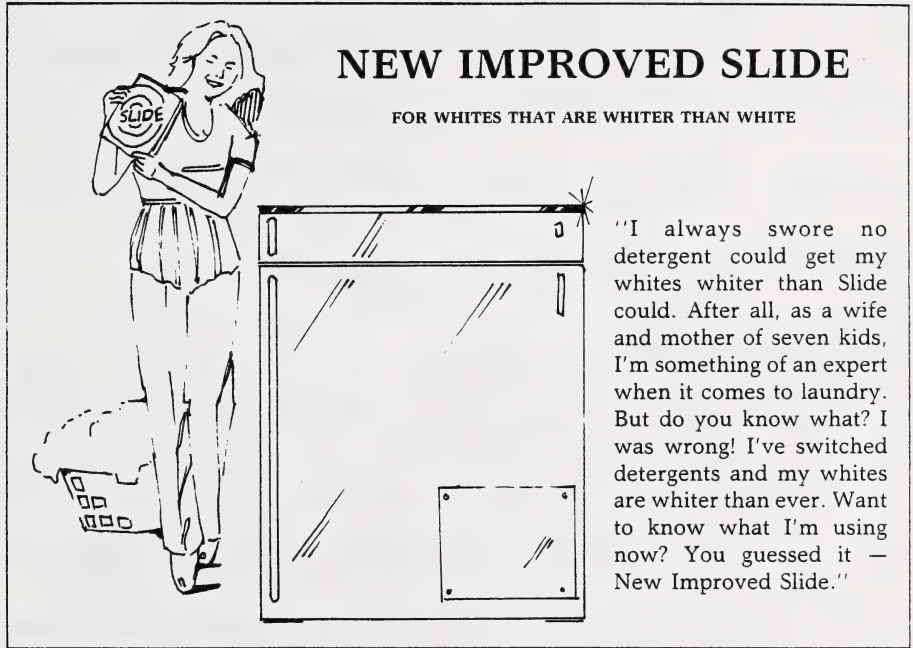
Watch well how your kite
Flies on this bright afternoon in the park
In the golden morning of your life;
Some day when you are older you'll remember
The kite in the wind - your life
Played with by the world, sending your heart
Up to the sky in passion, in the great happiness
And the next, the air-pocket, the fall to earth
Or almost earth - but the both of them are hell.

Some day you'll remember this -
But today
Today only the sun among the trees
And your kite at the end of your cord
Dancing in the playtime air.

- Raymond Souster

- _____ (22) The *verse form* of the poem is
- (a) blank verse. (c) ottava rima.
(b) free verse. (d) fixed form.
- _____ (23) The *mood* of the poem "Kites" is
- (a) peaceful with a serious message.
(b) happy and carefree.
(c) sad.
(d) tragic.
- _____ (24) The main *theme* of the poem may *best* be stated as follows:
- (a) A kite is carefree and happy.
(b) A young boy has few cares or worries.
(c) A kite symbolizes the happiness and pain of life.
(d) Young boys should experience the thrill of kites.

Study the following advertisement carefully. Use the advertisement to answer questions (25) to (29) that follow.



NEW IMPROVED SLIDE

FOR WHITES THAT ARE WHITER THAN WHITE

"I always swore no detergent could get my whites whiter than Slide could. After all, as a wife and mother of seven kids, I'm something of an expert when it comes to laundry. But do you know what? I was wrong! I've switched detergents and my whites are whiter than ever. Want to know what I'm using now? You guessed it — New Improved Slide."

- _____ (25) This ad is aimed *primarily* at
- (a) young women who fancy themselves modern and up-to-date.
 - (b) housewives in general.
 - (c) women who wish to be liberated from household drudgery.
 - (d) young, middle-class wives and mothers who must often balance household duties with careers.
 - (e) young mothers.
- _____ (26) The *central persuasion technique* used in the ad is
- (a) transfer. (d) glittering generalities.
 - (b) testimonial. (e) symbolism.
 - (c) bandwagon.

- _____ (27) A technique that is *not* present at all in the ad is
- (a) psychological obsolescence.
 - (b) testimonial.
 - (c) plain folks.
 - (d) transfer.
 - (e) slogan.
- _____ (28) Which of the following additions to the ad's picture would be *most* out of place?
- (a) a mother-in-law looking on skeptically
 - (b) three filthy children, seen through a window, playing outside
 - (c) a concert grand piano seen through a door at the back
 - (d) a cup of coffee on the dryer beside the woman
 - (e) an ironing board
- _____ (29) Which of the following additions to the ad's wording would be *least* in keeping with its overall tone?
- (a) "These days smart people keep up with the times. I'm switching to New Improved Slide."
 - (b) "Slide was great. New Improved Slide is super."
 - (c) "When my husband plays soccer on Saturdays, he sure can get dirty. But I know I can depend on New Improved Slide."
 - (d) New Improved Slide gets clothes as clean as the leading detergent, but for half the price.
 - (e) Do your clothes a favour; switch to New Improved Slide, and see the difference.

- _____ (30) In a paper on the Canadian economy, Pat is using a quote from page 15 of the March 15, 1977 edition of *The Edmonton Journal*. It is from an article called "Current Events" by Marvin Lipton. The bibliography entry for this article is
- (a) Marvin Lipton. "Current Events." Edmonton Journal, 15 March 1977, p.15.
 - (b) Lipton, Marvin. "Current Events." Edmonton Journal, 15 March 1977, p.15.
 - (c) Lipton, Marvin. "Current Events." Edmonton Journal, 15 March 1977, p.15.
 - (d) "Current Events." Edmonton Journal, 15 March 1977, p.15.
- _____ (31) The three things you should pay **most** attention to in the S step of the SQ3R process are
- (a) writer's style, headings, and footnotes.
 - (b) topic sentences, unknown words, and writer's style.
 - (c) footnotes, headings, and topic sentences.
 - (d) headings, topic sentences, and illustration captions.
- _____ (32) When one is using **slow and careful reading**, the **purpose** would most likely be
- (a) reading for entertainment.
 - (b) looking for main ideas.
 - (c) locating specific facts.
 - (d) retaining every detail.
- _____ (33) You are researching for a paper on the effects of World War II on present-day German thinking. You remember reading a very good magazine article on that topic a couple of years ago, but you cannot remember which magazine. The **reference book** that would **most likely** help you locate that article is
- (a) *Encyclopedia Canadiana*.
 - (b) *Reader's Guide to Periodical Literature*.
 - (c) *The Canada Yearbook*.
 - (d) *Who's Who in Canada*.

BIOLOGY

574

Finch, John Lionel

Inquiry into biology: a preliminary survey of the life sciences/illustrated by P.A. Dodge.

— 3rd ed. — Winston, 1978.

378 p.: ill. — (Science for everyone series; no. 5)

Contents: Pt. I. Botany — Pt. II. Zoology

— Pt. III. Human anatomy.

ISBN 0-87131-104-6

- _____ (34) Which statement *best* describes the library card above?
- (a) It is a title card in the Library of Congress system.
 - (b) It is a subject card in the Dewey decimal system.
 - (c) It is a title card in the Dewey decimal system.
 - (d) It is an author card in the Library of Congress system.
- _____ (35) The following quality is a *barrier* to effective speaking:
- (a) appropriate volume. (c) unvaried tone.
 - (b) expressive gestures. (d) eye contact.
- _____ (36) The characteristic that is *most appropriate* for introducing a guest speaker is
- (a) mentioning the speaker's name.
 - (b) mentioning the details of the talk.
 - (c) summarizing the speaker's background in fifteen to twenty minutes.
 - (d) mentioning your background and reasons for giving the introduction.

- _____ (37) A characteristic of *effective listening* is
- (a) concentrating on one emotional reaction.
 - (b) allowing the speaker to ask and answer the questions.
 - (c) asking questions.
 - (d) concentrating on as many small details as possible.

Read the paragraph below. Then answer questions (38) to (42) that are based on it.

Preparing for an examination is an ordeal nobody really likes; but if you do it the right way, it's not so bad. The first thing you should do is find out what kind of test is going to be given and exactly what material will be covered. Then start the review early, at least two or three days before the test. Make a list of the important points. When you have made your list, try to predict the kind of question likely to be asked. Do some cramming, but not until it is almost time for the test — maybe the evening before. Finally, if there is time and opportunity, study with some friends. Comparing notes will help after you have studied alone; it will just confuse you before you have done your private studying. If you follow this procedure for preparing for an examination, you will feel calm and confident; and you will be successful in passing the test.

- _____ (38) The *method of development* used to develop the above paragraph is
- (a) describing a person, place, or thing.
 - (b) explaining how something operates.
 - (c) citing data or simple listing.
 - (d) using examples.
- _____ (39) In this paragraph, the words *then* and *finally* act as
- (a) conjunctions.
 - (b) prepositions.
 - (c) pronouns.
 - (d) transitions.

- _____ (40) The *title* of this paragraph should be
- (a) Studying for a Test.
 - (b) Preparing for a Test.
 - (c) Cramming for a Test.
 - (d) Passing a Test.
- _____ (41) The sentence that tells the reader what *point* is being made in the paragraph is called the
- (a) opening sentence.
 - (b) topic sentence.
 - (c) developing sentence.
 - (d) concluding sentence.
- _____ (42) A paragraph that *joins ideas together smoothly* is said to have
- (a) unity.
 - (b) coherence.
 - (c) emphasis.
 - (d) proportion.
- _____ (43) Which of the following sentences is *punctuated correctly*?
- (a) Kurt's trip will include the following cities, Los Angeles, California, Reno, Nevada, and Salt Lake City, Utah.
 - (b) Kurt's trip will include the following cities: Los Angeles, California, Reno, Nevada, and Salt Lake City, Utah.
 - (c) Kurt's trip will include the folowing cities: Los Angeles, California; Reno, Nevada; and Salt Lake City, Utah.
 - (d) Kurt's trip will include the following cities; Los Angeles; California, Reno; Nevada, and Salt Lake City; Utah.

- _____ (44) Which of the following sentences contains a *redundancy*?
- (a) After setting up camp, we watched the sun set.
 - (b) Their solution involved public support of a mass transit system.
 - (c) Crop rotation is the use of a plan by which farmers prevent land erosion and soil depletion.
 - (d) In my mind I think she is a clever student.
- _____ (45) Which of the following sentences contains an *incorrect spelling*?
- (a) That principal is truly concerned for his staff.
 - (b) The principal leaders of the group were introduced.
 - (c) That principal planned a gala occasion.
 - (d) Our principal can accommodate several visitors.
- _____ (46) Which of the following sentences contains a *misused word or phrase*?
- (a) Be careful! The back wheel is loose.
 - (b) The students should of planned the graduation ceremonies last fall.
 - (c) Will you buy some more of that stationery when you go shopping?
 - (d) Kari has fewer dolls than Adeline has.
- _____ (47) Which of the following sentences shows *numbers used incorrectly*?
- (a) The home town team won 17-12.
 - (b) Her birthday is on the twelfth of this month.
 - (c) 125 people failed to pick up tickets.
 - (d) She was in university in the 1960's.

- _____ (48) Which of the following shows the *correct plural possessive form*?
- (a) seven ladies entries
 - (b) seven ladys entries
 - (c) seven lady's entries
 - (d) seven ladies' entries
- _____ (49) The proofreader's mark ¶ means
- (a) no paragraph.
 - (b) run in with previous paragraph.
 - (c) start new paragraph.
 - (d) parallel paragraph.
- _____ (50) Which of the following sentences *lacks parallelism*?
- (a) The engine was compact, durable, and efficient.
 - (b) Tara was an adult, married, and had two children.
 - (c) That young man is wealthy, healthy, and athletic.
 - (d) We enjoy reading to gain personal enrichment and to develop mental sharpness.

Practical
Expression

In Part II of the English 33 final test, you will be asked to complete a practical expression assignment. You might be asked to write a business letter (e.g., a letter of order or request, a letter of complaint, or a letter of application), to introduce a guest speaker, or to make a toast.

The following exercise will illustrate the type of question you could be asked in Part II of the English 33 final test.

EXERCISE 3

Part II - Practical Expression
(25 minutes) 20 marks

Complete **one** of the following assignments.

Use complete sentences, proper grammar, and correct punctuation and spelling. Supply any information needed to make your presentation complete.

- A. Propose a toast to your coach, Mr. Walker, on the occasion of the annual athletics award banquet.

OR

- B. Introduce the guest speaker for your library club. Mrs. Randle will speak on the subject of mystery stories. She has written several mysteries herself.

OR

- C. Write a business letter to Alberta Drugstores and apply for a part-time job after school. The salary is \$5.00 per hour. Use any other information that you require. (You may use either full block or modified block form for your letter.)

I have chosen Assignment _____.

For Planning Your Assignment

For Your Finished Copy

Blank lined area for writing.

Evaluation
of Practical
Expression

Your correspondence teacher will correct Part II using this system. It is the same system that will be used to evaluate the practical expression that you do on the final test.

Part II	ENGLISH 33	Maximum Marks	Student's Marks
CONTENTS	<ol style="list-style-type: none"> 1. To the point, specific, full information, necessary details (6 - 7) 2. Generally to point, most information, some details (4 - 5) 3. Rather vague, inadequate information, few details (2 - 3) 4. Vague, little information, no details (0 - 1) 	7	
GENERAL ENGLISH	<ol style="list-style-type: none"> 1. Clear of all but minor faults (5) 2. No serious, numerous faults (4) 3. Apparent weakness — careless (2 - 3) 4. Bad grammar, spelling, and punctuation (0 - 1) 	5	
STYLE, FORM, and ORGANIZATION	<ol style="list-style-type: none"> 1. Good to excellent form and structure. Clear, attractive, appropriate style; good organization (7 - 8) 2. Understands form and structure. Relatively clear style and good organization (5 - 6) 3. Apparent weaknesses but some competence — readable style. Some knowledge of form and structure (3 - 4) 4. Little or no structure ability; shapeless, inappropriate, unreadable style. Poor form, structure, and organization. Poor diction and idiom (0 - 2) 	8	
	TOTAL	20	

Writing
about
Literature

In Part III of the English 33 final test, you will be asked to write a literary essay. Let us, therefore, review some general guidelines for writing essays.

1. *Read* each essay question carefully to determine exactly what is expected of you. Look for key words such as *list, explain, discuss, evaluate, or illustrate*. They are the words that specify what you must do.
2. *Outline* your answer before beginning to write. You need not write the entire essay word for word in your rough copy. Instead, leave spaces between the main points of your outline for specific details. From these main points and details you can then write your finished copy.
3. Carefully *formulate* the first sentence of your first paragraph, since this sentence may determine your approach to the topic. It is the foundation upon which your entire essay may be built.
4. Your essay must have an *introductory paragraph*, a *body* of supporting details, and a *concluding paragraph*. Each paragraph should have *at least three sentences*, and the body should have *at least three paragraphs*.
5. *Support* and *illustrate* the main idea of your essay with *pertinent facts* or *examples* either from your reading or from personal experiences or both.
6. You must follow the standard rules of grammar, spelling, punctuation, and sentence structure in your essay.
7. The amount of space left for your answer gives you a general idea of the length of the essay expected, but conciseness is often much more effective than long-windedness.
8. Your essays on the English 33 final test will be judged by three criteria:
 - a. content
 - b. general English (spelling, punctuation, grammar)
 - c. style and organization (diction, idiom, sentence structure, coherence, emphasis, unity, paragraphing)

EXERCISE 4

The following two items could appear in an essay question in Part III of an English 33 final test. The instructions are similar to what you would find on the final test. Read the directions, and then do the questions that follow them.

Part III - Writing about Literature
(45 minutes) 30 marks

- A. Setting and tone, and the mood created by them, may play significant roles in a literary selection. They may emphasize character traits, intensify the effect of plot events, or enhance the theme of a story.

Referring to *two or more* short stories, novels, or plays that you have read in your English 33 course, show how their setting, tone, and mood affect the presentation of the characters, plot, and theme in each selection. Support your answer with details from the selection.

OR

- B. We can never know exactly what writers had in mind when they were writing their stories... But we should examine our own ideas on the subject — our sense of what the writers seem to consider important and what values or feelings they seem to be invoking; for our impressions of the writers' values and intentions play an important part in our response to their work.

Keeping the above quotation in mind, comment on the values that you notice in *two or more* short stories, novels, or plays that you have read in your English 33 course. Explain how these values influence a person in today's world.

- (1). For each of the above two topics, underline the *key words* — words that specify what you must do.

- (2) For each of the two topics given on page 27, carefully formulate the **first sentence** of the essay that you would write if you were actually answering the question on an English 33 final test.

(a)

(b)

- (3) For each of the two topics presented in this exercise, list, using **complete sentences**, **three** specific details or arguments that you would use in writing each essay.

(a)

(i)

(ii)

(iii)

(b) (i) _____

(ii)

(iii)

.....

- (4) Choose **one** of the two topics presented in this exercise, and write an outline for the essay on that topic.

(a) I have chosen Topic _____.

(b) Write your outline below and on page 30.

Source: <http://www.fishbase.org>

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For Your Outline

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (5) Write a well-organized essay based on the outline that you have just completed. Use the space provided on this page and on the following page for your finished essay.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

For Your Finished Essay

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Evaluation
of Essays

Your correspondence teacher will correct **Part III** using this system. It is the same system that will be used to evaluate the essays that you write on the final test.

Part III	ENGLISH 33	Maximum Marks	Student's Marks
CONTENTS	<ol style="list-style-type: none"> 1. To the point, original, accurate, precise supporting details (10 - 12) 2. Generally to point, no serious inaccuracies, adequate details (7 - 9) 3. Partly off topic, lacks originality, inaccurate, thin, discursive (4 - 6) 4. Off topic, inaccurate, illogical, insufficient (0 - 3) 	12	
GENERAL ENGLISH	<ol style="list-style-type: none"> 1. Clear of all but minor faults (7 - 8) 2. No serious, numerous faults (4 - 6) 3. Apparent weakness — careless (2 - 3) 4. Bad grammar, spelling, and punctuation (0 - 1) 	8	
STYLE, ESSAY FORM, and ORGANIZATION	<ol style="list-style-type: none"> 1. Good to excellent paragraph and essay form. Clear, attractive style (10) 2. Understands paragraph and essay structure — mature style (7 - 9) 3. Apparent weaknesses but some competence — readable style (4 - 6) 4. Little or no structure ability; shapeless, unreadable style. Bad sentence structure, poor diction and idiom (0 - 3) 	10	
	TOTAL	30	

You have completed the course material for **English 33**. All that is left is the final test and the Diploma Examination. We hope you have enjoyed the course and that you have learned from it.

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SUGGESTED ANSWERS

EXERCISE 2

- | | |
|--------|--------|
| (1) b | (26) b |
| (2) e | (27) d |
| (3) d | (28) c |
| (4) d | (29) d |
| (5) e | (30) c |
| (6) a | (31) d |
| (7) b | (32) d |
| (8) c | (33) b |
| (9) b | (34) b |
| (10) a | (35) c |
| (11) b | (36) a |
| (12) d | (37) c |
| (13) c | (38) c |
| (14) b | (39) d |
| (15) d | (40) b |
| (16) c | (41) b |
| (17) a | (42) b |
| (18) d | (43) c |
| (19) d | (44) d |
| (20) a | (45) a |
| (21) d | (46) b |
| (22) b | (47) c |
| (23) a | (48) d |
| (24) c | (49) c |
| (25) b | (50) b |

The remainder of Lesson 20 will be corrected by your correspondence teacher.

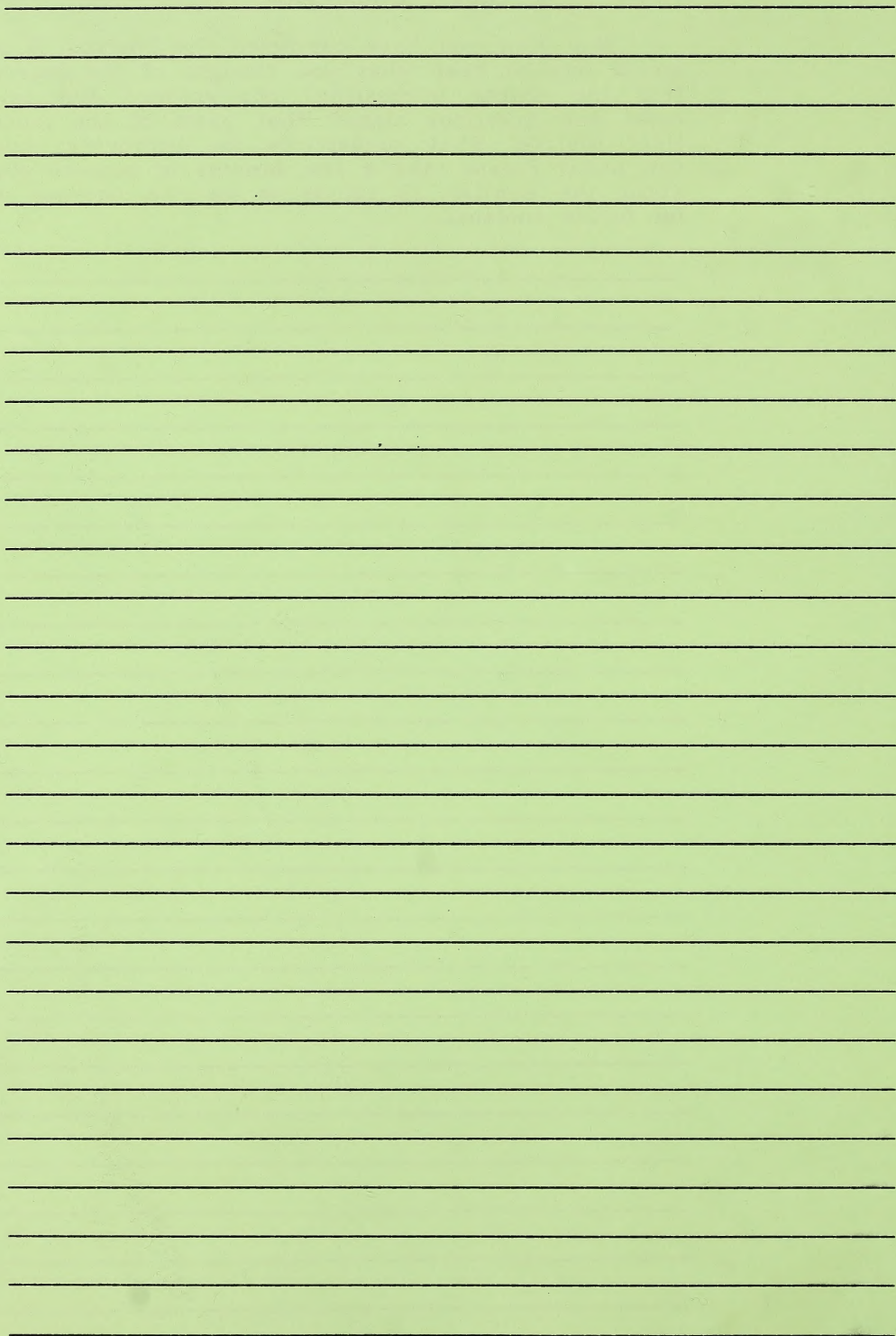
QUESTIONS OR COMMENTS

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COURSE EVALUATION

Now that you have completed the English 33 lessons, we would like to hear what you thought of the course. Did you find the course interesting? challenging? Did you find the notes and questions clear? What parts of the course did you like? dislike? What suggestions for improving the course do you have? Please take a few minutes to express your thoughts about the English 33 course so we can improve our courses for future students.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



N.L.C. - B.N.C.



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